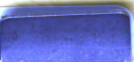




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Principia Typographica.

THE BLOCK-BOOKS,

OR

XYLOGRAPHIC DELINEATIONS OF SCRIPTURE HISTORY,

ISSUED IN

HOLLAND, FLANDERS, AND GERMANY,

DURING THE FIFTEENTH CENTURY,

Exemplified and Considered

IN CONNEXION WITH

THE ORIGIN OF PRINTING.

TO WHICH IS ADDED AN ATTEMPT TO

ELUCIDATE THE CHARACTER

OF

THE PAPER-MARKS OF THE PERIOD.

A WORK CONTEMPLATED BY THE LATE SAMUEL SOTHEY,

AND CARRIED OUT BY HIS SON,

SAMUEL LEIGH SOTHEY.

VOLUME I.

Holland and the Low Countries.

LONDON:

PRINTED FOR THE AUTHOR BY WALTER McDOWALL,

AND

SOLD BY ALL ANTIQUARIAN BOOKSELLERS AND PRINTSELLERS.

M.DCCC.LVIII.

THESE VOLUMES,
AS MEMORIALS
OF
THE EARLIEST EFFORTS OF THE PRESS
FOR THE
PROMULGATION OF BIBLICAL KNOWLEDGE,
AND
AS RECORDS
OF
THE INVENTION OF PRINTING,
ARE HUMBLY OFFERED TO THE PHILOBIBLIST,
BY
THE AUTHOR.

INTRODUCTION.

THE importance of the Art of Printing, by the discovery of which so much has been effected, will, I feel assured, be deemed a sufficiently valid excuse for any attempt, however feeble, to throw an additional ray of light upon the source whence it was derived, and upon the circumstances under which it was first divulged and subsequently diffused throughout the world.

It would be a needless task to enlarge upon the wonderful results which have accrued from that eventful invention, in order to justify any further accession to the already abundant stock of Typographical and Bibliographical Literature with which Learned Men in all countries have laboured to illustrate the origin of this general benefit and common property of mankind.

It is a singular circumstance, and worthy of note, that, among the multifarious benefits and advantages which the discovery of the Art of Printing has conferred,—and none is of higher importance than the means it affords of recording the history of all events deserving of such distinction,—it has totally failed to preserve the record of its own origin; so that, while we look to it as the grand stream of light and channel of all truth, in respect to events that have occurred since or near the period of its establishment, we are left, most unsatisfactorily, in an uncertainty with regard not only to the date when, but also to the very country in which, it originated, and are compelled to gather our conclusions from collateral testimonies and circumstantial evidence, frequently neither the most clear nor convincing.

An illustrated and detailed bibliographical account of the Various Editions of the Block-Books, rather than an Inquiry into the Origin of Printing, having been the object of the present publication, I have not entered into the minutiae of the

discussions which have arisen upon these points, but have contented myself with occasionally referring my readers to the eminent authorities by whom all the facts connected with the subject have been most comprehensively collected, confining my observations to that part of the contest, which, with varying success, has been carried on between Germany and Holland. And even here also I have restricted myself, as far as possible, to one part of the question at issue, leaving others to determine the precedence of persons, and pronounce upon the rights of Lawrence Coster and the claims of Gutenberg: my object being more immediately concerned in ascertaining the *country*, and, in a measure, the *period*, to which the origin of printing ought to be assigned; points which far more extensively affect the History of the Art than the identity of the Inventor, the *consequences* of whose invention, however it be determined, literally extend no further than to the individual himself.

It will, however, be seen, that, while endeavouring to keep free from any direct controversy, I have been led to believe that the statement of Junius, ascribing to Lawrence Coster the discovery of the Art in question, may be substantially correct, supported as it is by the disinterested evidence of Ulric Zell, who has recorded that the Art of Printing in Germany was derived from the Donatases which had been printed in Holland. I must confess, however, that, at the commencement of my labours, I was not inclined to credit the narration of Junius, or to agree with the views taken by Mr. Ottley or my Father, in favour of the claims of Lawrence Coster.

It was not until after the visit of my Father, in 1824, to Holland, that he contemplated a work on the Origin of Printing, suggested by an examination made by him at Harlem, at the request of his friend Mr. Ottley, of the designs of the Four Editions of the *Speculum*, with the view of confirming the hypothesis of Mr. Ottley in respect to the order of the editions as put forth by him in the first volume of his "*Inquiry into the Origin and Early History of Engraving*," published in 1816. At that period Mr. Ottley had not had the opportunity of personally examining the Fourth (Second Dutch) Edition of the *Speculum*, which had been placed by Meerman, Koning, and others, as the *first* of the work.

Having, therefore, ascertained the correctness of the opinions of Mr. Ottley, my Father became deeply interested in the research, his attention having been specially drawn to the subject by some discoveries he believed he had made in respect to the marks on the paper in the editions of the *Speculum* and in some of the Block-Books,

and as he had already formed a series of lithographic plates of fac-similes from the productions of the early printers, which he commenced as early as 1814, he thought, that, by the addition of some plates from the *Speculum*, and a few specimens from the Block-Books, he should be enabled to complete the work he had previously in view; and at the same time, while establishing the hypothesis of his friend, to throw an additional light on the justness of the claims of Holland to the Invention of the Art of Printing.

My Father, however, soon found, that, having once entered into the Arena of the Harlem and Mentz Controversies, the subject was one that could not be so summarily disposed of. The friendly and frequent intercourse that existed between him and Mr. Ottley stimulated the latter once again to enter the field of enquiry, the consequence of which was, that feelings*, as it were, of rivalry sprang up between them; not arising from any difference of opinion as to the validity of the claims of Holland, but simply as to the mode of treating the question whereby those claims could be most readily and satisfactorily established.

For several years previous to the decease of my Father, in 1842, his attention was directed to the historical events that took place in the Low Countries about the period of the Invention of Printing. He had discovered that the Seal affixed to the Letter of Indulgence dated April 13, 1455 (legal year 1454), in the library of Earl Spencer, was not, as described by Dr. Dibdin†, one solely of a "*Papal*" character, but evidently the official seal of the Counts or Earls of Flanders, the Earldom at that period being held by Philip Duke of Burgundy. That circumstance, and the finding that many of the water-marks on the paper of the period, including that used for some of the Block-Books, bore evident relation to the HOUSE OF BURGUNDY, induced my Father to believe, that minute researches into the historical transactions connected with the Duke of Burgundy, then one of the most powerful princes of Europe, would throw some light on the origin of the Art of Printing in the Low Countries. Accordingly, giving up all bibliographical minutiae, he embraced an undertaking fitted more for the labours of a *Hallam* or a *Macaulay*, commencing with an account of the "DYNASTY of the HOUSE of LUSIGNAN as KINGS of CYPRUS, and their ALLIANCES with the DUKES of SAVOY and BURGUNDY." That work he

* In the Preliminary Observations to the third volume I have had occasion to refer particularly to the unfinished labours of Mr. Ottley, left on his decease in 1836.

† Bibliotheca Spenceriana, vol. i. p. xlvii.

completed, entering minutely into the transactions of the Dukes of Burgundy with Cyprus, from the year 1360 to 1460, when the invention of Printing became generally known. He then continued his historical researches for a History of the "DYNASTY of the HOUSE of BAVARIA as GOVERNORS and COUNTS of HOLLAND and LORDS of ZETLAND and FRIEZLAND." On that he was engaged for several years, and had proceeded as far as about 1440,—the very dawn of typography,—when it pleased God to relieve him from so perplexing and laborious an undertaking.

When, on the publication, in 1845, of the Fac-similes illustrating "*The Typography of the Fifteenth Century*," I withdrew the few taken from the Block-Books, I little thought that I should have entailed upon myself such a labour as the present work, for I had calculated that an addition of about a dozen plates, together with an enlargement of the few memoranda left by my Father, would have been all that was required.

At that time I had very little knowledge of the Block-Books, and was totally ignorant of the subject of Paper-Marks. Indeed, it was not until the accidental discovery of the memoranda in the autograph of my Father, as stated (pp. 4 and 5) in the "Preliminary Introduction" to volume iii., that I obtained any clue to the main object of his researches. Acting upon that discovery, I proceeded to procure fac-similes from the different editions of the Block-Books existing in this country, as far as I was able to discover them, my health and occupation in business preventing my visiting the Continent for the purpose of extending my researches.

Much aided by the great facilities afforded me at the British Museum by Mr. Panizzi, Mr. J. Winter Jones, and Mr. Carpenter, I continued my task, taking it up only occasionally, as a source of relaxation from official duties during the last twelve years.

My application to Earl Spencer, through the late Mr. Appleyard, his Librarian, to examine, at my leisure, the Xylographical Treasures in that magnificent Library, met with the liberality which uniformly distinguished the character of its noble founder. All the copies of the Block-Books in that collection were brought to Spencer House for my examination, not once, but thrice, as I have had occasion to notice, vol. ii., p. 93. The Right Honourable Sidney Herbert also did me the great favour of having the Block-Books in the Pembroke Library at Wilton House brought to London. His Royal Highness the Duke d'Aumale, His Grace the Duke of Devonshire,

Mr. Holford, Mr. Inglis, Mr. Johnson, Mr. Botfield, and M. Libri, most confidently lent to me their specimens of those productions, some of which, with kind permission, I retained in my library at Norwood for more than two years, while occupied in the printing of my first volume. I had also much aid afforded me at the Bodleian Library, Oxford, by the Rev. Dr. Bandinel, who spared no trouble in giving me the fullest information on the frequent occasions I had to communicate with him in reference to minute particulars respecting the copies of the several Block-Books in that Library; for though I had more than twice personally examined them, yet, in the progress of my work, points of inquiry arose wherein I was glad to avail myself of his kindly proffered aid without being under the necessity of reinspectng the volumes.

I must not omit to acknowledge the assistance I have likewise derived from Mr. Boone of Bond-street. It was in consequence of his placing in my hands the *Renouard* copy of the *Ars Moriendi* that I have been enabled to shew that no less than *five* different editions or impressions, with variations, were produced from the *same* wood-blocks; and it was also owing to his great desire to enhance the interest and value of my work, that I have been enabled to add fac-similes of two of the pages of the *Liber Regum* Block-Book, recently in his possession, and of which only one other copy is known.

Great, therefore, having been the facilities rendered me in my undertaking, I could not allow the difficulty of obtaining satisfactory information respecting the copies of those works preserved in the Public Libraries on the Continent to dishearten me; for, had I done so, I should have proved myself unworthy of the extraordinary kindness I had received. Had I delayed the printing of my work until after an examination of those copies, I might probably have been able to add much information to what I have now collected; but my health and occupation in business prevented me; independently of feeling, that, however desirous those in charge of the Public Libraries abroad might be of rendering me assistance in my researches, still they are obliged, in the discharge of their duties, to exert so much supervision, and to impose so many restrictions (perhaps very essential for the preservation of the treasures under their care) that it renders the necessarily minute examination of such works peculiarly uncomfortable, so much so, as almost to deter the most enthusiastic inquirer from undertaking it. Such difficulties,

however, often arise, not from the want of a desire on the part of the officials to afford the means of research, but from the requirements of the applicants being undefined, or from their want of a proper introduction for the attainment of the object sought. I look forward, therefore, to that period, when, with my work in my hand, I may have the pleasure of visiting the Continent, for the purpose of adding a supplementary volume to my labours, hoping to attain from the heads of those establishments the same aid I have received at the British Museum, an assistance which I am persuaded would there have been equally afforded to any Foreigner.

I little thought, when, more than three years since, I sent the first sheet of my work to press, that I could have so extended it, as I then believed that I should be able to get all the matter into one volume. I found that, in order to carry out my intention of giving a detailed description of the various editions of the Block-Books, it was necessary, in the first place, to separate those which I thought were executed in the Low Countries from those more apparently the production of Germany. This done, as far as my knowledge of design enabled me to decide, I next placed them in what appeared to me to be about the chronological order of their issue. I then saw that my views entirely differed from those of Baron Heineken, whose opinions, though published as far back as 1771, were still generally held as the authority; for, with the exception of the work of Dr. Falkenstein*, some learned articles from the pen of the late M. Guichard†, and the incidental notices in foreign bibliographical works, Heineken may be said to be the only author who has given anything like an account of the Block-Books. The labours of Dr. Dibdin, in respect to those xylographical productions, are comparatively confined to examples in the Library of Earl Spencer. So likewise, in the writings of Mr. Ottley, Mr. Singer, Mr. Chatto, and others, their observations are limited to those volumes which were more generally known, and, consequently, came under their more immediate consideration.

In arranging the several editions of the principal Block-Books in what appeared to me to be the order of their issue, I found that the edition of the *Apocalypse* placed by Heineken as the *first* of the work, I had considered to be the *last*; so

* Geschichte der Buchdruckerkunst, &c., von Dr. Karl Falkenstein. Leipzig, 1840. 4to.

† They were published, 1840 and after, in the *Bulletin du Bibliophile*, a periodical issued at Paris by M. Techener.

likewise, in respect to the *Biblia Pauperum* and the *Ars Moriendi*. I then looked to the water-marks of those copies I had had the opportunity of examining, and there found that those in the editions which I had placed as taking the precedence, were all evidently belonging to paper manufactured in the Low Countries; while those in the editions placed by Heineken as the *first* were on that of German manufacture, and not found to have been used in Holland or the Low Countries. So far the marks on the paper assisted to confirm the views I had taken of those works, *artistically*, when separating the Flemish from the German editions. I do not, however, consider the marks on the paper of the several editions afford satisfactory proof that they were printed in the same locality in which the paper was made; for we know that some of the early Cologne printers made use of paper manufactured in Holland, and so did the printers at Mentz, some of the earliest typographical productions attributed to the presses of Gutenberg and Fust being printed upon paper of Low Country manufacture. This remark leads me to observe, that, though I have included the edition of the *Apocalypse* placed by me as the *fourth* of the work, among the productions of the Low Countries, I think it was probably issued on the borders of Germany, or perhaps at Cologne; and so likewise in respect to the *Liber Regum*, to the *second* and *third* editions of the *Cantica Canticorum*, and also the edition of the *Biblia Pauperum* placed by me as the *sixth* of the work, of which the only copy I have seen is in the Bodleian Library.

Until I read the disparaging opinion of Mr. Ottley upon the artistic knowledge and correct eye of the Baron Heineken, I was somewhat alarmed at my boldness in venturing opinions so totally at variance with those hitherto prevalent. I felt, however, that I had sufficient grounds to justify my views, and though I may have in some instances erred, I think generally they will be found worthy of consideration.

"Most, indeed, of the late writers," observes Mr. Ottley*, "upon bibliography have taken upon trust all that Heineken has said relative to the early Block-Books. Nor is it surprising that authors, whose subject only led them incidentally to speak of the art of engraving, should have thought themselves safe in relying upon his decisions; since his numerous works are (most, or all of them, ostensibly) upon the subject of engraving, and evince, it must be admitted, no small share of erudition

* An Inquiry into the Origin and Early History of Engraving, by William Young Ottley, 1816, vol. i. p. 110.

It cannot also be denied, that his account of the early Block-Books is rich in interesting details, which had escaped the observation of those who preceded him, and is consequently highly valuable.

“But Heineken’s knowledge of the art of design, notwithstanding his fondness for the subject, was not such as to render him, by any means, a sure guide in matters of taste; and he is often captivated with the worst, whilst he passes by unnoticed that which merits praise.”

While differing, therefore, with Baron Heineken and other learned authors, not only in the chronological arrangement of the Block-Books, but also, in many instances, as to the locality whence those works were issued, I have endeavoured to place before my readers such a series of fac-similes of those extraordinary productions as will enable all who take an interest in like bibliographical research to form their own opinions, leaving any arguments I have adduced in support of those entertained by me, to be considered as of one who, having been accidentally drawn into the study of so engrossing a subject, has done his utmost for its illustration.

In placing these volumes before the public, I cannot omit an expression of deep thankfulness to Almighty God for permitting me to complete a work commenced at a period when I was in so dangerous a state of health that little hope was entertained of my being able to attend to the duties of my business, and much less, that I should ever live to realise the pleasure of seeing my labours in print.

THE WOODLANDS, NORWOOD, SURREY.

August 31, 1857.

LIST OF PLATES TO VOLUME I.

First Division.

BLOCK-BOOKS OF HOLLAND AND THE LOW COUNTRIES.

APOCALYPSIS SANCTI JOHANNIS.

PLATE		PAGE	POSITION.
I.	FIRST EDITION. First Page, coloured, from a copy in the Library of Earl Spencer .	3	right side.
II.	SECOND EDITION. First Page, from the Inglis copy, now in the Bodleian Library .	4	left "
III.	" " Last Page, from the same copy	5	right "
IV.	THIRD EDITION. Third Page, from the Lang copy, now in the possession of His Royal Highness the Duke d'Aumale	18	left "
V.	" " Fourth Page, from the same copy	19	right "
VI.	FOURTH EDITION. First Page, coloured, from a copy in the Library of Earl Spencer .	23	right "
VII.	ALPHABETS or SIGNATURES to the Second, Third, Fourth, and Fifth Editions .	33	right "
VIII.	SPECIMENS of the DESIGN of the Five Editions	{ 42	left "
IX.		{ 43	right "

BIBLIA PAUPERUM.

X.	FIRST EDITION. First Page, from the Inglis copy, now in the Library of R. Holford, Esq.	44	left "
XI.	SECOND EDITION. First Page, from the Lucca copy, now in the British Museum .	45	right "
XII.	FIRST EDITION. Last Page, from the Inglis copy, now in possession of R. Holford, Esq. .	45	right "
XIII.	SECOND & THIRD EDITIONS. } Centre Design, from the last page of the Lucca and Grenville copies, now in the British Museum, in lieu of the whole of the last page of the Lucca copy, as stated in the body of the work, p. 44 .	63	right "

ARS MORIENDI.

XIV.	FIRST EDITION. Second Design, from the copy in the Hotel de Ville at Harlem .	70	left "
XV.	" " Page of Xylographic Text to the Second Design, from the same copy .	71	right "

CANTICA CANTICORUM.

XVI.	FIRST EDITION. First Page, from a copy in the Library of Earl Spencer .	78	left "
XVII.	" " First Page, from the copy formerly belonging to Scriverius, the Historian of Holland, but now in the British Museum .	79	right "
XVIII.	" " Last Page, from the same copy	79	right "
XIX.	SECOND EDITION. First Page, from the Cracherode copy in the British Museum .	84	left "
XX.	" " Second Page, from the same copy	85	right "
XXI.	Twelfth and Twenty-Fifth Designs, from the Scriverius copy of the First Edition .	113	right "
XXII.	Thirtieth and Thirty-First Designs, from the Cracherode copy of the Second Edition .	119	right "

LIBER REGUM.

XXIII.	ONLY EDITION. First Page, from a copy in the possession (June 1857) of Messrs. W. & T. Boone, of Bond-street	120b	left "
XXIII.	" " Sixth Page, from the same copy	120c	right "

c

PLATE	TEMPATIONES DÆMONIS.	PAGE	POSITION.
XXIII.	1. Upper Part of this unique Broadside of Block-Text, formerly in the possession of Seriverius, but now in the British Museum . . .	123	right side.
	ALPHABET OF INITIAL LETTERS.		
"	2. Letters K and L, from an unique Block-Book comprising an Alphabet of Initial Letters, now in the British Museum . . .	"	"

Second Division.

BOOKS PRINTED WITH MOVEABLE TYPE.

DONATUSES AND ELEMENTARY WORKS.

XXIV.	1. DONATUS of Twenty-seven Lines. Seven Lines of the fragment from the Kloss Collection, now in the Bodleian Library, Oxford . . .	135	right "
"	2. DONATUS of Twenty-seven Lines. Seven Lines of a fragment of another edition from the Kloss Collection . . .	"	"
"	3. DOCTRINALE of Twenty-nine Lines. Twelve Lines from one of the eight pages from the Kloss Collection . . .	"	"
"	4. CATONIS DISTICHA. Two Fragments of an Edition in the same type . . .	"	"
XXV.	1. Twenty Lines, shewing the Type of the <i>First Edition of the Speculum</i> . . .	137	right "
"	2. Twenty Lines, from an Edition of the <i>Doctrinale</i> in a similar type . . .	"	"
"	3. Page 45 of the <i>First Dutch Edition of the Speculum</i> . . .	"	"
"	4. Nineteen Lines, from an Edition of the <i>Doctrinale</i> in a similar type . . .	"	"
XXVI.	1. CATONIS DISTICHA. Seventeen Lines, from last page of the Spencer copy . . .	139	right "
"	2. HORARIUM. Two Pages, from the copy in the possession of M. Enschede . . .	"	"
	. There is, in the Royal Library at the Hague, a fragment of an edition of the <i>Donatus</i> in the same primitive type as the <i>Horarium</i> or <i>Abecedarium</i> . It has been given in fac-simile, by M. Holtrop, Head of the Royal Library at the Hague, in his important typographical work now publishing.		
"	3. DONATUS. Seven Lines, in the same type as the preceding <i>Catonis Disticha</i> . . .	"	"
"	4. FACETIÆ MORALES. Eight Lines, from the first and last pages . . .	"	"
XXVII.	1. DOCTRINALE of Thirty-two Lines. Ten Lines from a fragment in the Imperial Library at Paris . . .	143	right "
"	2. DONATUS of Twenty-eight Lines. Ten Lines from a fragment in the same Library . . .	"	"
"	3. DONATUS of Thirty Lines. Ten Lines from a fragment in the same Library . . .	"	"
"	4. DONATUS of Thirty Lines. Ten Lines from a fragment of a different Edition in the same Library . . .	"	"
XXVIII.	1. DONATUS of Twenty-seven Lines. Ten Lines from one of 16 pages in the same Library . . .	145	right "
"	2. DOCTRINALE of Twenty-nine Lines. Ten Lines from one of eight pages formerly in the possession of M. Renouard . . .	"	"
"	3. DONATUS of Twenty-four Lines. Six Lines from one of eight pages . . .	"	"
"	4. DONATUS. Twelve Lines from an Ed. printed at Antwerp by Eckbert de Homborch . . .	"	"
	SPECULUM HUMANÆ SALVATIONIS.		
XXIX.	FIRST EDITION. <i>First Latin</i> . First Page, from a copy in the possession of John Inglis, Esq. The only one in this country . . .	146	left "
XXX.	" " Last page, from the same copy . . .	147	right "

PLATE		PAGE	POSITION.
XXXI.	SECOND EDITION. <i>First Dutch.</i> First Page of the Introduction, and last Seven Lines of the Table, from the copy in the Library of Earl Spencer. The only one in this country	151	right slide.
XXXII.	THIRD EDITION. <i>Second Latin.</i> The First Eight and Last Eight Lines from the Prologue, and the same from the <i>First Edition</i>	153	right „
XXXIII.	FOURTH EDITION. <i>Second Dutch.</i> First Page, with Design, from the copy at the Hôtel de Ville at Harlem	155	right „
XXXIV.	„ „ First Eight Lines of the Prologue; Last Eight Lines of the Index, the Right Hand Column of Text, under Design 84, page 42, and the Right Hand Column of Text from the Last Page; all from the Pembroke copy at Wilton House. The only one in this country	155	right „
XXXV.	FIRST EDITION. Page 55, with the Text of Moveable Type	160	left „
XXXVI.	THIRD EDITION. Page 55, with the Text of Block-Type (Grenville copy) shewing that the type of the xylographic pages was cut in fac-simile of the pages from the <i>First Edition</i>	161	right „
XXXVII.	LATIN EDITIONS. Last Design and Text of the Two Latin Editions	168	left „
XXXVIII.	DUTCH EDITIONS. Last Design and Text of the Two Dutch Editions	169	right „
XXXIX.	VARIATIONS IN THE WOOD-CUTS of the Four Editions, shewing the breakages successively arising from the use of the wood-blocks	175	right „
XL.	} EIGHT DESIGNS from the First Edition, shewing the employment of Two Artists	f 176	left „
XLI.		f 177	right „
XLII.	1. PONTANUS DE ROMA, etc. First Ten Lines from the Preface, shewing the Large Type	183	right „
„	2. PII SECUNDI OPUSCULA. First Ten Lines from the reverse of folio 44, shewing the smaller Type	„	„
„	3. SALICETO DE SALUTE CORPORIS, etc. Ten Lines from the First Page	„	„
„	4. PII SECUNDI LAUDATIONES HOMERICÆ. Ten Lines from the Preface	„	„
	The smaller type used in the preceding Treatises is of a similar size and character to that in the editions of the <i>Donatus</i> , <i>Doctrinale</i> , and <i>Catonis Disticha</i> , of which specimens are given in plate XXIV. Consequently, as the Treatises could not have been published before 1453, the year when Pius II ascended the Pontifical Chair, they become of the highest interest by their typographical connexion with the elementary works supposed to be those mentioned by Ulric Zell as having preceded the Art of Printing at Mentz!		
XLIII.	1. SPECULUM HUMANÆ SALVATIONIS. <i>The Dutch Edition, printed at Culembourg by Veldener, 1483.</i> One of the Designs, and Final Page of Text with Colophon, the design being one of those not previously used in the other editions	189	right „
„	2. DER BIEN BOECK. <i>Printed by Peter van Os, at Zwolle, 1488.</i> The Frontispiece and the Colophon; the Frontispiece shewing the use of one of the original wood-blocks that had been many years previously used for one of the early editions of the <i>Biblia Pauperum</i>	„	„
XLIV.	JACOBI DE THERAMO CONSOLATIO PECCATORUM. <i>Printed at Harlem by Jacob Bellaert, 1484.</i> Two of the Wood-Engravings and the Colophon, the former exhibiting the same peculiar style of work as in the engraving of the Designs of the <i>Biblia Pauperum</i>	193	right „
	The numerous breakages that occur in the impressions of the wood-engravings lead me to believe that the wood-blocks had been frequently previously used, and consequently that they exhibit the work of wood-engravers at Harlem at a much earlier period than the date of the work in which they appear.		

PLATE		PAGE	POSITION,
XLV.	BARTOLOMÆUS VAN DE PROPRIETATEN DER DINGHEN. <i>Printed at Harlem by Jacob Bellaert, 1485.</i> One of the engraved illustrations, shewing the same style of work as those in the preceding volume	193	right side.
<hr/>			
SINGLE WOOD-ENGRAVINGS.			
XLVI.	THE ANNUNCIATION. An early specimen of wood-engraving, executed in the Low Countries	199	right „
XLVII.	Omitted.		
XLVIII.	SEALS AND COINS OF HOLLAND during the Fifteenth and Sixteenth Centuries	199	right „

LIST OF PLATES TO VOLUME II.

Third Division.

BLOCK-BOOKS OF GERMANY.

ARS MEMORANDI.

XLIX.	FIRST EDITION.	First Page of Text, from the copy in the Library of Earl Spencer	2	left „
L.	„ „	First Design, coloured, from the same copy	3	right „
LI.	SECOND EDITION.	First Page of Text, from the copy in the British Museum	8	left „
LII.	„ „	First Design, from copy in the Library of Beriah Botfield, Esq.	9	right „
LIII.	„ „	Last Page of Text, from the same copy	8	left „
LIV.	„ „	Last Design, from the same copy	9	right „

ARS MORIENDI.

LV.	SMALL 4TO. EDITION.	First Page of Text, also the First and Ninth Designs, from the copy in the Library of Earl Spencer	11	right „
LVI.	ANOTHER EDITION.	Second Design, from the Renouard copy	14	left „
LVI*.	„ „	Photograph Copy, by Mrs. S. Leigh Sotheby, of same design	15	right „
LVII.	„ „	Second Page of Text, from the same copy	15	right „
LVIII.	„ „	Ninth Design, from the same copy	18	left „
LIX.	ANOTHER IMPRESSION.	Ninth Design, from the copy in the British Museum	19	right „
LX.	„ „	The Upper Portion of the Fifth Design, from the Renouard and British Museum copies	21	right „
LXI.	ANOTHER IMPRESSION.	Last Design, from the Spencer copy	23	right „
LXII.	ANOTHER EDITION.	Ninth Design, from the copy in the Public Library at Wolfenbützel	27	right „

This is the edition placed by Heineken as the First of the work.

ENDKRIST.

LXIII.	ONLY EDITION.	Second Page, from a coloured copy in the Library of Earl Spencer	39	right „
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LIST OF PLATES TO VOLUME II.

xiii

PLATE		PAGE	POSITION.
QUINDECIM SIGNA.			
LXIV.	ONLY EDITION. Ninth Page, coloured, from the Spencer copy	43	right side.
	In the other editions of the <i>Endkrist</i> and <i>Quindecim Signa</i> the descriptive texts are in moveable type, and, consequently, they do not come under the denomination of Block-Books.		

APOCALYPSIS S. JOHANNIS.

LXV.	FIFTH EDITION. First Page, from a coloured copy lately in the Library of His Grace the Duke of Buckingham, at Stowe House	49	right „
	This is the edition placed by Heineken as the First of the work.		
LXV*.	ANOTHER EDITION. Second Page of an undescribed edition, of which the original wood-block of the Page is in the Library of Earl Spencer, by whose kind permission impressions have been worked off for the illustration of the present work	51	right „

BIBLIA PAUPERUM.

LXVI.	SEVENTH EDITION (?) First Page, from the copy in the Library of Lord Vernon	52	left „
	This is the edition placed by Heineken as the First of the work.		
LXVII.	„ „ Last Page, from the same copy	53	right „
LXVIII.	UNKNOWN EDITION. Ninth Page, from a wood-engraving of comparatively modern date	55	right „
LXIX.	ANOTHER EDITION. Last Page, from the copy in the Public Library at Wolfenbützel	57	right „
LXX.	EDITION DATED 1470. First Page, from a copy lately in the Library of J. Wilks, Esq. . . .	58	left „
LXXI.	„ „ Last Page, from the same copy	59	right „

DE GENERATIONE CHRISTI.

LXXII.	EDITION DATED 1470. First Page, from the copy in the British Museum	64	left „
LXXIII.	„ „ Second Page, from the same copy	65	right „
LXXIV.	EDITION DATED 1471. First Page, from the copy in the British Museum	72	left „
LXXV.	„ „ Second Page, from the same copy	73	right „
LXXVI.	„ „ Eighteenth Page, from the same copy	75	right „

The copy wants the last two leaves, the final one bearing a colophon, in which is given the name of the printer, with the date, as in the subjoined fac-simile from the work of Dr. Falkenstein, p. 37:—

*Johannes eylenbütt impressor
Anno ab incarnacōis dñice m^o
quadrīngentesīmo septuagēsimō.*

MIRABILIA ROMÆ.

LXXVII.	ONLY EDITION. Four Pages, from the copy in the Library of Earl Spencer	77	right „
---------	--------------------------------------------------------------------------------	----	---------

SPECULUM HUMANÆ SALVATIONIS.

LXXVIII.	UNKNOWN EDITION. First Page of an undescribed edition, with the Text in the German language	83	right „
	It is taken from an impression of a wood-engraving of comparatively modern date, and apparently engraved by the same hand as that of plate LXVIII.		

PLATE		PAGE	POSITION.
DIE KUNST CIROMANTIA.			
LXXXIX.	FIRST EDITION (f) Third Page, from the copy in the Library of Earl Spencer	85	right side.
LXXX.	" " Twenty-seventh Page, from the same copy	85	right "
	Consequent on the statement made in the "RECOLLECTIONS" of the Rev. J. Richardson (published 1855), throwing a doubt upon the genuineness of the above quoted copy of the <i>Ciromantia</i> (the only one in this country), I have been induced to introduce a few observations upon "ANTIQUARIAN AND LITERARY FORGERIES," to the illustration of which the three undermentioned plates refer.		
LXXXI.	SPECIMENS of the BYRON FORGERIES, from the autograph of George Gordon Byron, the supposed natural son of Lord Byron	115	right "
LXXXII.	SPECIMENS of the AUTOGRAPH SCHOLIA of MARTIN LUTHER, taken from the margins of printed books	132	left "
LXXXIII.	SPECIMENS of the AUTOGRAPH SCHOLIA of MARTIN LUTHER, from a copy of a Latin Bible printed at Nuremberg in 1527	133	right "
CONFESSIONALE.			
LXXXIV.	ONLY EDITION. One of the Designs, and a specimen of the Text, from the unique copy in the Library of the King of Holland.	145	right "
SYMBOLUM APOSTOLICUM.			
LXXXV.	ONLY EDITION. One of the Pages, from the unique copy in the Public Library at Munich	149	right "
DER TODTENTANZ.			
LXXXVI.	ONLY EDITION. 1. Twenty-Third Design, from the unique copy in the Public Library at Heidelberg		
DIE FABEL VON KRANKEN LOWEN.			
"	ONLY EDITION. 2. One of the Designs, from the unique copy in the same Library	159	right "
DIE ZEHN GEBOTE.			
LXXXVI*.	ONLY EDITION. First and Tenth Pages, from the unique copy in the same Library	160a	right "
PROPUGNACULA, SEU TURRIS SAPIENTIÆ.			
LXXXVII.	A BROADSIDE. The whole of it, from the impression now in the British Museum	164-5, r. and l.	
XYLOGRAPHIC DONATUSES.			
LXXXVIII.	1. DONATUS. Six Lines, from a fragment in the Library of the King of Holland		
"	2. " Copied from an impression of a Page worked from the original wood-block in the possession of M. Koning		
"	3 and 4. Copied from impressions of a portion of Two Pages, of which the original wood-blocks are in the Imperial Library at Paris	169	right "
Fourth Division.			
BOOKS PRINTED WITH MOVEABLE TYPE.			
LXXXIX.	1. DONATUS. Seven Lines, from a fragment (in the Bodleian Library, Oxford) of an edition in a similar type to that used for the Bible of 42 lines, supposed to have been printed at Mentz, by Gutenberg, about 1455	177	right "
"	2. " Five Lines, from the same fragment of the same edition	"	"
"	3. " Five Lines, from a fragment of another edition in a similar type, in the same Library	"	"

LIST OF PLATES TO VOLUME III.

xv

PLATE			PAGE	POSITION.
LXXXIX.	4. DONATUS.	The Colophon of the edition in a similar type, from the press of Peter Schoeffer at Mentz	177	right side.
"	5. "	Seven Lines, from a fragment (in the Bodleian Library, Oxford) of an edition in a larger type	"	"
XC.	1. DONATUS.	Six Lines, from a fragment (in the Bodleian Library, Oxford) of a manuscript copy of the Donatus; rendered remarkable as being in a character so precisely similar to the type used by Albert Pfister, as to have been considered by Dr. Kloss to have been "xylographic"	181	right "
"	2. "	Four Lines, from a fragment of an edition presumed to have been printed by Albert Pfister at Bamberg about 1460	"	"
"	3. "	Four Lines, from a fragment of another edition in the same type	"	"
XCI.	HISTORIA JOSEPHI, DANIELIS, &c., GERMANICE.	<i>Printed at Bamberg, by Albert Pfister, 1462.</i> One of the Wood-Engravings, with Four Lines of Text and the Colophon, from the copy in the Library of Earl Spencer, the only other copy known being in the Imperial Library at Paris	185	right "
XCII.	BIBLIA PAUPERUM, GERMANICE.	<i>Printed at Bamberg, by Albert Pfister, about 1462.</i> First Page, from the copy in the Library of Lord Spencer	187	right "
XCIII.	SPECULUM HUMANÆ SALVATIONIS, GERMANICE.	<i>Printed at Basle, by Richel, 1476.</i> One of the Wood-Engravings and the Colophon	"	"
"	SPECULUM HUMANÆ SALVATIONIS.	<i>From the Press of Gunther Zainer.</i> One of the Wood-Engravings and the Colophon	189	right "
XCIV.	DONATUS.	Seven Lines, from an edition printed by Gunther Zainer. The plate also gives specimens of the type used by John Zainer at Ulm, and two of wood-engravings from the <i>Speculum</i> issued at Basle by Richel, 1476	189	right "
XCv.	LITERÆ INDULGENTIARUM, dated 1454 and 1455.	Similar portions of each from the examples in the Library of Earl Spencer	190	left "
XCvI.	LITERA INDULGENTIE, dated 1455.	The same portion, from the example formerly in the Library of Benjamin Heywood Bright, Esq., but now in the British Museum.		
"	EXHORTATIO CONTRA TURCOS, 1455, in the type of Pfister, Six Lines			
"	CALENDARIUM, 1457, in the type of Pfister, Three Lines		191	right "

LIST OF PLATES TO VOLUME III.

Fifth Division.

PAPER-MARKS IN THE BLOCK-BOOKS

EXECUTED IN

HOLLAND AND THE LOW COUNTRIES.

A.	APOCALYPSIS.	The <i>Inglis</i> copy of the Second Edition	23	right "
B.	"	The <i>Spencer</i> copy of the First Edition; the <i>Harlem</i> , <i>Renouard</i> , and <i>Bodleian</i> copies of the Fourth Edition	23	right "
C.	"	The <i>British Museum</i> (<i>Royal Library</i>) and <i>Pembroke</i> copies of the Third Edition; the <i>Johnson</i> , <i>Libri</i> , and <i>Spencer</i> copies of the Fourth Edition	23	right "
D.	"	The <i>Lang</i> copy of the Third Edition; the <i>Bohn</i> copy of the Fourth Edition; the <i>Barclay</i> copy of the Fifth Edition	23	right "

PLATE		PAGE	POSITION.
E	BIBLIA PAUPERUM. The <i>Ingliš</i> copy of the First Edition; the <i>Grenville</i> copy of the Third Edition; the <i>British Museum (Print Room)</i> copy of the Fifth Edition; the <i>Rendorp</i> copy	25	right „
F.	„ The <i>Pembroke</i> copy of the First Edition; the <i>Spencer A.</i> and <i>Botfield</i> copies of the Second Edition; the <i>Chateworth</i> copy of the Third Edition; the <i>Sykes (Douce)</i> and <i>Spencer B.</i> copies of the Fourth Edition; <i>Westreun</i> copy of Edition (?)	27	right „
G.	ARS MORIENDI. The <i>Harlem</i> and <i>Pembroke</i> copies of the First Edition		
	CANTICA CANTICORUM. The <i>Rendorp</i> and <i>Harlem</i> copies of the First Edition; the <i>Cracherode (British Museum)</i> copy of the Second Edition; the <i>Bodleian</i> copy of the Third Edition	27	right „
H.	SPECULUM. The <i>Ingliš</i> copy of the First (1st Latin) Edition; the <i>Spencer</i> and <i>Enschede</i> copies of the Second (1st Dutch) Edition	29	right „
I. }	„ The <i>Spencer, Hibbert, Botfield</i> copies of the Third (2nd Latin) Edition	29	right „
K. }	„ Edition	29	right „
L.	„ The <i>Singer</i> copy of the Third (2nd Latin) Edition	29	right „
M. }	„ The <i>Harlem</i> copy of the Fourth (2nd Dutch) Edition. The edition issued by <i>Veldener</i> , 1483	31	right „
N. }	„		
O. }	The <i>Spencer</i> copies of the Treatises by <i>Pontanus de Roma, Saliceto, and Pius Secundus</i>		
P. }	The <i>Enschede</i> copy of the <i>Facetiae Morales</i>	33	right „
Q.	Seventeen different marks of a similar character to those found in the Block-Books, selected from those in a copy of the <i>Fasciculus Temporum</i> printed by <i>Veldener</i>	33	right „

PAPER-MARKS IN BOOKS PRINTED BY CAXTON.

QA. }	Sixty-six different marks, taken from copies of books printed by Caxton, in order to		
QB. }	shew that the paper used by him was supplied from Holland and the Low Countries	89	right „
QC. }			
QD. }			
QE. }	SPECIMENS OF THE VARIOUS TYPES USED BY CAXTON, MACHLINIA, LETTOW, &c.	103	right „
QF. }			

PAPER-MARKS IN THE BLOCK-BOOKS

EXECUTED IN

GERMANY.

R.	ARS MEMORANDI. The <i>Spencer, Hibbert, Botfield, and Munich</i> copies of the First Edition. The <i>British Museum</i> and <i>Munich</i> copies of the Second Edition	107	right „
S.	ARS MORIENDI. The <i>British Museum, Renouard, Botfield, and Munich</i> copies of the various editions	107	right „
T.	BIBLIA PAUPERUM. The <i>Lea Wilson</i> and the <i>Corpus Christi (Cambridge)</i> copies of the Seventh Edition	107	right „
	„ „ The <i>Wilks</i> and <i>British Museum</i> copies of the editions dated 1470	„	„
	APOCALYPSIS. The <i>Stowe (Duke of Buckingham)</i> and <i>Bodleian</i> copies of the Fifth Edition. The <i>Picche (Weigel)</i> copy of the Sixth Edition	„	„
U. }	Marks selected from Books printed by <i>Ganther Zainer, Richel, and Ulric Zell</i>	111	right „
V. }			

In further illustration of the Paper-Marks used in the Block-Books, nearly Two Hundred Wood-cuts are interspersed with the text of the third volume. Many wood-engravings also occur in the first and second volumes.

BLOCK - BOOKS.

APOCALYPSIS SANCTI JOHANNIS.

FIRST EDITION.

PLATE I. THE FIRST PAGE.

(From a Coloured Copy in the Possession of EARL SPENCER.)

S. JOHANNIS APOCALYPSIS; SEU, HISTORIA S. JOHANNIS EVANGELISTÆ,
EJUSQUE VISIONES APOCALYPTICÆ.

BLOCK-BOOK OF FORTY-EIGHT ENGRAVED PAGES.—*Small Folio.*



HIS work consists of a series of wood engravings, intended to illustrate, pictorially, the most remarkable portions of the Apocalypse of St. John. Each design is accompanied by its descriptive text, introduced in various parts of the pages, either above or below the subject to which it immediately refers.

The impressions in the several editions have been obtained by means of friction, with a pale brown material, much resembling distemper; though in some copies they present a greyish or dark brown tint, while in others they are almost black.

The pages, having been necessarily taken off on one side only, are in some copies pasted together so as to give the work the appearance of an ordinary book; while in others they are left in their original state, for the purpose of interleaving*, to admit of a more full description of the designs being written in, the text of the New Testament being, from the contracted space left for the transcript, much abridged.

* Such is the case with the copies of this work in the Royal Library, British Museum, and the Bodleian Library, Oxford.

Subjoined is a Table, shewing the first few words of the text of one of the compartments in each page, with its contractions, as it appears in the original.

PAGE.	SIG.	SUBJECT.	PAGE.	SIG.	SUBJECT.	PAGE.	SIG.	SUBJECT.
1	A	Conuers ab ydolis	17	B	P septimū āgelū	33	S	Et quartus angelus
2		Trahamus iohānē	18		Et iacebunt corpa	34	T	Et septimus angelus
3	B	P has vij ec̄as	19	L	Nūc facta est	35		Et sextus angelus
4	C	P vii lūpades	20		Et ecce draco	36	U	Et uox de trono
5		Sanctus iohānes	21		Date sunt mulieri	37		Et uenit unus
6	D	Aptio primi sigilli	22	fa	Iratus est draco	38		Et post hec uidi
7		Apercio terci sigilli	23		Draco est dyabolus	39		Et uidi vnū angelū
8	E	Aptio quiti sigilli	24	B	P hanc bestiā	40	I	Et dixit michi
9		Vidi q̄tuor āgelos	25	o	Et uidi aliā bestiā	41	U	Et apphensā ē bestiā
10	f	Aptio septimi sigilli	26		Et faciet omnes	42		Et uidi sedes
11		Primus angelus	27	p	Et uidi alterum	43		Et dyabolus qui
12	o	Q̄rtus angelus	28		Et angelus secutus	44		Et ego iohāes uidi
13	R	Cande equorum	29	Q	Et uidi ē ecce	45	z	Et oīdie n'i
14		Et leuauit āgel ^p	30		Et uidi aliud	46		Et dixit michi
15	I	Hic sedet antep̄s	31	U	Et uidi post hec	47		Stultus ē huus
16		Angelus abaddon	32		Et scds angelus	48		Bt̄s ioh̄s

This edition has no alphabet by way of signatures; those given above being in manuscript as they are found in the *Spencer* copy, from which our collation is taken. The pages in this edition do not follow in the same order in which they occur in the two succeeding editions with the double alphabet. This probably arises from the pages having been divided, and the copy rebound according to the views of its former proprietor.

We are of opinion* that the pages were printed in the same manner as those in the two subsequent editions; the second containing twenty-four, and the third twenty-five sheets; each sheet having two engraved pages, taken off on the same side of the paper, so that when the sheet was folded the impressions faced each other. The two pages were taken off at the same time, and were probably engraved on one and the same wood-block, as was the case with the pages of the *Biblia Pauperum*.

This is the same edition as that placed by Heineken (pp. 362-3) as the *fourth* of the work. He considered it to be from the same series of wood-blocks as the edition which he placed as the *third*, and thus accounts for its want of signatures: "Il est à croire, que l'imprimeur, qui avoit fait l'acquisition de ces planches, a coupé les chiffres, avant que d'en tirer des épreuves, pour en faire une nouvelle édition."

The *Spencer* copy is the only one of this edition we know of in this country. It came from the Crevenna collection, producing at the dispersion of that library 510 florins. The copy is in a fine state of preservation. The impressions have been taken off with ink of a much lighter colour than in the other editions.

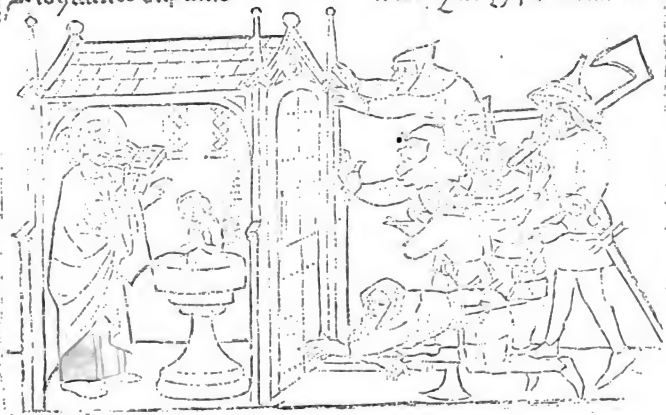
* Not having met with a copy of this edition in its original state, with the sheets undivided, we can only form a conjecture as to the order in which the impressions were intended to have been placed.

et ecclesia per predicationem beati iohannis confirmatur



¶ iohannes baptista

ad ecclesiam per predicationem confirmatur



APOCALYPSIS S. JOHANNIS.

SECOND EDITION.

PLATES II AND III. THE FIRST AND LAST PAGES.

*(From an uncoloured Copy, formerly in the Possession of JOHN INGLIS, ESQ.)*BLOCK-BOOK OF FORTY-EIGHT LEAVES OR ENGRAVED PAGES.—*Small Folio.*

EACH page of this edition bears a letter by way of signature, commencing *a, a, b, b, etc.*, the whole forming, with a double alphabet (as given in fac-simile, Plate VII.), twenty-four sheets. Each sheet contains two engraved pages, taken off on the same side of the paper, the two pages, when folded, being opposite each other, and bearing a corresponding signature, thus at once shewing the order of arrangement in the designs.

The following Table shews the order of the pages as they occur in this edition, giving the first few words, in like manner as in the Table of the preceding edition. The signatures are facsimile, but reduced in size.

PAGE.	SIG.	SUBJECT.	PAGE.	SIG.	SUBJECT.	PAGE.	SIG.	SUBJECT.
1	A	Conuersi ab ydolis	17	I	Hic sedet antixps	33	C	Et septimū angelus
2	a	Trhamus iohānē	18	a	Date sunt	34	a	Et venit unus
3	b	P has vii eccas	19	K	P septimū āgelū	35	C	Et vidi sedes
4	a	P vii lāpades	20	a	Iratus est draco	36	a	Et post hec vidi
5	C	Sanctus iohānēs	21	I	Et ecce draco	37	t	Et dixit michi
6	a	Aptio quiti sigilli	22	a	Nūc facta est	38	a	Et vidi unū
7	b	Aptio septimi sigilli	23	M	Draco est dyabolus	39	U	Et vox de trono
8	a	Aptio primi sigilli	24	a	P hanc bestiā	40	a	Et apphensa ē bestia
9	C	Aperio terci sigilli	25	U	Et vidi aliā	41	A	Et vidi alterum
10	a	Vidi qtuor āgelos	26	a	Et faciet omnes	42	a	Et angelus secutus
11	C	Primus angelus	27	O	Et vidi ē ecce	43	y	Et ego iohes
12	a	Qrtus āgelus	28	a	Et vidi aliud	44	a	Et dyabolus qui
13	S	Angelus abadon	29	C	Et vidi post hec	45	+	Et oūdic n'i
14	a	Caude equū	30	a	Et scdy angelus	46	a	Et dixit michi
15	b	Et leuauit	31	Q	Et quartus angelus	47	X	Stultus ē huus
16	a	Et iacebunt	32	a	Et sextus angelus	48	a	Bts iohi

This is the same as noticed by Heineken (pp. 358, etc., cut 11) as the *third* edition. He has, however, in his description, introduced as *a 3* and *a 4*, two pages or (a sheet),

* Pages with signatures *b, g, h, k, l, s*, and *y*, have been transposed in the binding, the sheets in the copy having been all divided.

which forms *b* 1 and *b* 2 in the edition with *fifty* pages. The copy quoted by Heineken wanted pages 43 and 44, *y* 1 and *y* 2, a circumstance which, had he noticed, would have at once shewn him that the edition he placed as the *third*, would have then consisted of *fifty* pages, instead of *forty-eight*, as described by him. Heineken, however, particularly notices the circumstance of the two additional pages being marked with the letter *a* (p. 359). As, therefore, the said two plates are in the copy of the edition with *fifty* plates, as noted by us, marked *b*, we must presume that the copy described by Heineken was worked from another series of wood-blocks, unless the learned author has made some mistake in his description.

At the sale of Mr. Inglis's collection of rare and curious books, in 1826, his copy produced £47 : 5, passing thence into the collection of George Hibbert, Esq. ; at the dispersion of whose library, in 1829, it was purchased by the late Francis Douce, Esq., for £31 : 10 : with whose collection it is now deposited at Oxford, Mr. Douce having nobly bequeathed his library and collection of manuscripts to the Bodleian Library in that university.

The Brienne-Laire copy of this edition sold for 600 francs.

Subjoined is a brief enumeration of the subjects represented in the engravings throughout the work, taken according to the order in which they occur in the *Inglis* copy, placed by us as the second edition*.

The descriptive note generally of the various designs will equally apply to those editions we have placed as the first, second, and third ; the second being almost in design a fac-simile of the first ; and the third being a copy, with very slight variations, from the second. Thus the few woodcuts of the shields and badges equally apply to these three editions.

PAGE I. *a* (1). UPPER COMPARTMENT.—*Conversi ab ydolis per predicationem beati iohannis drusiana etc.*

St. John the Evangelist is preaching to a superior, the train of whose cloak two other persons are holding up. Drusiana is standing behind them.

There is a fabulous Life of St. John, ascribed to Abdias, Bishop of Babylon, in which the history of Drusiana is introduced. She was a married lady of Ephesus, to which place St. John had returned after being liberated from his banishment by the Emperor Nerva. Influenced by the preaching of St. John at the house of her husband, Drusiana relinquished all carnal desires, and refused conjugal rights to her spouse. A young

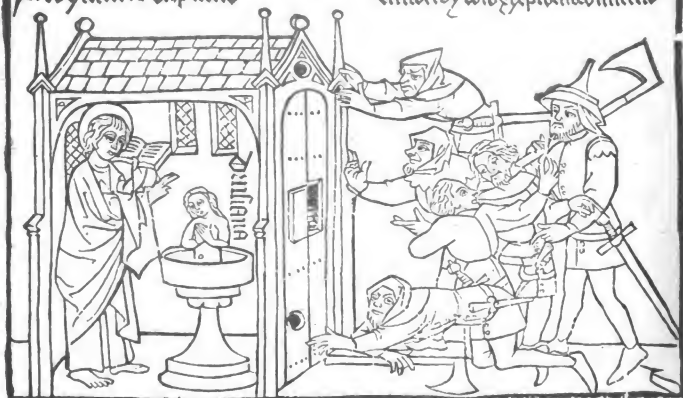
* We give the order of the pages from *this* edition, because the pages are in the original state, as when taken off from the blocks. The sheets in the *Spencer* copy of the first edition have been divided, and arranged according to the order of the pages in the *fourth* edition.

Conuersi ab ydolis p[er] p[re]dicationē b[ea]ti iohānis b[ea]t[is]sime et ceteri

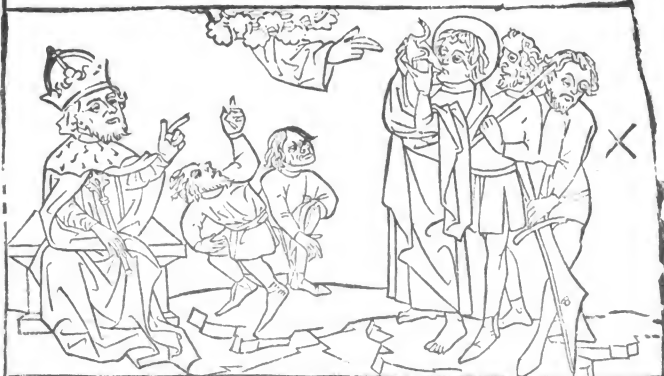


Et iohannes baptizans

Exultores ydolo explorantes facinus



Et iohs iacens in ortu exultu uicini accipiebant et ligabant eum
 totum uicini bibebat nulla fletione iacuit exaggeta iocundum uero



Et iohs iacens in ortu qui me digna
 tus es ad tur. nulas iurare
 latus qd ex toto corda dei ambante



Citatorne f. et bis iohannes
 talue sup ei et nante d iustit
 ei respiciendi. Hic bibiolo de
 quo dñs dicit ad petrum ioh
 lo inuenerunt. ioh. In sepul
 chro eius inuenerunt inuenerunt
 et aduenerunt, ouelatur et retinuit

nobleman falls in love with her, and she becomes so affected with her situation that she sickens and dies. The young nobleman obtains access to her tomb, and, infuriated by his passion, attempts to violate her dead person, but is prevented by the sudden appearance of a serpent, whose poisonous bite causes his death. The husband of Drusiana, accompanied by St. John, visits the tomb to make the usual supplications for the dead, when they find the dead bodies of the young nobleman and his pander or accomplice in his amour with Drusiana. An angel appears, and directs St. John to restore the parties to life, which is done.

The story as related above is briefly touched upon in the *Golden Legend*.

PAGE I. a (1). LOWER COMPARTMENT.—*S. Iohannes baptizans.—Cultores ydolorum explorantes facta ejus.*

On the left is the Temple of Ephesus, in which St. John is represented in the act of baptizing Drusiana, who is placed in the font. On the right are the worshippers of idols (six persons), armed, and endeavouring to obtain an entrance at the door, through the openings of which they witness the ceremony.

PAGE II. a (2). UPPER.—*Trahamus Iohannem ad prefectum, etc.*

St. John is brought before the prefect, who is seated on a bench, with a rod in his hand. In front of the prefect is a boy seated, with a dog in his lap, pointing to St. John, behind whom are two soldiers, helmeted, the one holding a pitchfork, and the other a sword.

————— LOWER.—*S. Iohannes Roman militatur, etc.*

St. John is put on board a vessel with its sail furled. A man, whose hair is in the form of serpents, emblematical of the devil, and girded with a sword, is assisting St. John on board. At the side of the vessel is a boy in a little boat, holding on to the shore by a small anchor. In the vessel are two men seated at the stern. Another man is in the fore part, assisting St. John on board, and the head of another appears just above the side of the vessel.

In the *Bibliotheca Spenceriana* (vol. i. p. viii.), an impression is given from an original block of the subject of this engraving. The block is in the possession of Earl Spencer. At first sight, it would appear to have been one of the series used for the fourth edition of the work; but a minute comparison of the impression with the corresponding one in the fourth edition, proves it not to have formed a portion of that series of blocks. In the impression of the page taken from the original block, there is a blank space between the upper and lower subjects, while in the fourth edition a single line separates the designs. Again, the features of the various figures in the latter are more delicately engraved. We must, therefore, come to the conclusion, that this original block belonged to a series of blocks of an edition which as yet is undescribed.

PAGE III. b (1). IN ONE COMPARTMENT.—*Per has vii. ecclesias, etc.*

(Ch. i. r. 13-17.)

On the upper left-hand corner is St. John seated, as if in the island of Patmos, and receiving from an angel a scroll, inscribed "*Quod vides scribe.*" Beneath are the seven churches and the seven candlesticks, five being on the left of the Almighty,

and two on the right. St. John is prostrate, and clasping with his hands the foot of the Almighty, who holds a scroll in his left hand, inscribed "*Noli timere*," etc.

PAGE IV. *b* (2). IN ONE COMPARTMENT.—*Per vii. lampades ardentibus ante thronum*, etc. (Ch. iv.)

On the right side is an angel, represented as supporting the throne of the Almighty, who is seated thereon, holding in his right hand a baton surmounted by the fleur-de-lis. Above and beneath are the twenty-four Elders, seated. Above the throne are the seven lamps, and around the throne are the four beasts, symbolical of the four Evangelists. On the left is an angel addressing St. John, and holding a scroll, inscribed "*Ascende hic et ostendi tibi*," etc.

PAGE V. *c* (1). IN ONE COMPARTMENT.—*Sanctus Johannes flebat*, etc. (Ch. v.)

In the centre is the Almighty, the Lamb represented as taking the book from his right hand. Beneath is the Lamb with seven horns and seven eyes. Above and round about the throne are angels, elders, and four beasts, glorifying God. On the left is St. John weeping, before whom is one of the elders holding a scroll, inscribed "*Ne fleveris*," etc.

PAGE VI. *c* (2). UPPER.—*Apertio quinti sigilli*, etc. (Ch. vi. v. 9-11.)

On the left is St. John holding in his hands a clasped book. Before him is an altar, beneath which are four persons in confinement, in the act of praying. At the side are two angels, clothing two naked figures with white robes; and another naked figure kneeling, and holding the robe.

———— LOWER.—*Apertio sexti sigilli*, etc. (Ch. vi. v. 12-14.)

On the left is St. John regarding the great earthquake, here represented by the falling of the stars, the falling of churches, the raising of the dead, etc. In front of St. John is the tree of life turned upside down.

PAGE VII. *d* (1). UPPER COMPARTMENT.—*Apertio septimi sigilli*, etc. (Ch. viii. v. 1-3.)

An angel, holding three trumpets, is delivering one of them to the foremost of five angels; the last angel has in his hand a trumpet. St. John is standing behind the group.

———— LOWER.—*Incensa multa*.

Four angels are standing before a burning altar. The first angel holds an incense burner in one hand, and a chalice in the other. Each of the other angels holds a trumpet.

PAGE VIII. *d* (2). UPPER.—*Apertio primi sigilli*, etc. (Ch. vi. v. 1, 2.)

Above, on the left, is an angel, the symbol of St. Matthew, presenting to St. John a tablet, whereon is inscribed "*Veni et vide*," etc. In front is a man, armed with bow and arrow, and seated on a horse.

PAGE VIII. *d*(2). LOWER.—*Apertio secundi sigilli, etc.*

(Ch. vi. v. 3, 4.)

Above is a lion, the symbol of St. Mark, holding before St. John a tablet inscribed "*Veni et vide,*" etc. In front is a man armed with a sword, and seated on a horse.

PAGE IX. *e* (1). UPPER.—*Apertio tereii sigilli, etc.*

(Ch. vi. v. 5.)

Above is an ox, the symbol of St. Luke, presenting to St. John a tablet inscribed "*Veni et vide,*" etc. In front is a man on a horse, and holding in his left hand a pair of scales. Underneath the horse's head is an inscription: "*Equus pallidus ypocrisis est.*"

———— LOWER.—*Apertio quarti sigilli, etc.*

(Ch. vi. v. 7.)

On the right is St. John, with an eagle, the symbol of St. John, holding a scroll inscribed "*Veni et vide,*" etc. Before him is a man (Death) on horseback, coming out of or followed by hell, and holding in his right hand a vessel of fire, the symbol of the power given to him.

PAGE X. *e* (2). UPPER.—*Vidi quattuor angelos, etc.*

(Ch. vii. v. 1-3.)

In the centre is represented the earth and the sea in an oval, around which are the four angels. On the left is St. John, holding a tablet inscribed "*Vidi quattuor angelos,*" etc. On the right is an angel with tablet, inscribed "*Noli nocere,*" etc., with a ball of fire at the corner.

———— LOWER.—*Unus de senioribus doctores, etc.*

(Ch. vii. v. 9-14.)

On the right is the Almighty seated on the throne in an oval, supported by four beasts, the symbols of the Evangelists; the angels, elders, and multitude round about it are worshipping, forming altogether a group of twenty-three figures. On the left is one of the elders conversing with St. John, who holds a scroll inscribed "*Domine, tu scis.*"

PAGE XI. *f*(1). UPPER.—*Primus angelus doctores, etc.*

(Ch. viii. v. 7.)

On the right is the angel sounding his trumpet; above is represented the falling of fire and hail. St. John is on the left, pouring from a censer fire upon the earth. In the foreground are three fallen trees.

———— LOWER.—*Secundus angelus, etc. Primus angelus, etc.*

(Ch. viii. v. 8-11.)

Two angels, blowing their trumpets, are standing upon the sea. On the left of the first angel (on either side of whose feet are two human heads,) is a ship, on the right a furnace; and on the right of the second angel are six human heads on the waters, and the great star fallen from heaven.

PAGE XII. *f*(2). UPPER.—*Quartus angelus, etc.*

(Ch. viii. v. 12, 13.)

On the left is the angel sounding his trumpet; above is an angel flying through

the heaven ; and on the right above is an eagle, the symbol of St. John, holding a scroll, inscribed "*Vene habitantibus in terra.*"

PAGE XII. *f* (2). LOWER.—*Quintus angelus, etc.*

(Ch. ix. v. 1, 2.)

The angel is on the left, sounding his trumpet, and holding up his garment with his left hand. Before him is a star fallen from heaven ; beneath is the bottomless pit, with the key laid thereon. Out of the pit proceed locusts, in the form of horses, with wings and human faces.

PAGE XIII. *g* (1). UPPER.—*Angelus Abaddon, etc.*

(Ch. ix. v. 11.)

Abaddon, the type of the Devil, with wings and breastplate, and holding in his hand the *fleur de lis*, is on a horse with human head. Behind are the locusts, whose shapes "were like unto horses," etc. etc.

———— LOWER.—*Sextus angelus, etc.*

(Ch. x. v. 14, 15.)

On the left is the sixth angel sounding his trumpet. In front are four angels helmeted, with chain armour reaching to their shoulders. The first carries a sword ; the second, an adze ; the third, a pitchfork ; and the fourth, a battle-axe. They have mail also on their legs.

PAGE XIV. *g* (2). UPPER.—*Caude equorum similes, etc.*

(Ch. ix. v. 7-10.)

The four angels, as armed warriors, are riding on horses, whose "heads were as it were crowns like gold, and their faces were as the faces of men, and their tails* like unto scorpions, and their power was to hurt men five months," the multitude being represented as dead and dying before them.

———— LOWER.—*Signa que locuta sunt, etc.*

(Ch. x. v. 4.)

St. John is represented as seated at a table, with a book which he keeps open by a rule with his left hand, and with his right holds the pen, about to write after that "the seven thunders had uttered their voices," when an angel appears to him, saying, "write them not."

PAGE XV. *h* (1). UPPER.—*Et levavit angelus manum suam, etc.* (Ch. x. v. 5, 8, 9 ; Ch. xi. v. 1, 2.)

In the centre is the angel standing on the sea and upon the earth, with both hands uplifted, the one towards heaven, and the other holding "a reed like unto a rod." St. John, standing on the right, is receiving from the angel the "little book," as also the rod.

———— LOWER.—*Enoch, Helias, etc.*

(Ch. xi. v. 3.)

Enoch and Elias, the "two witnesses," holding the scroll, "*dñs ihs,*" etc., are standing, etc. ; two men armed each with a drawn sword, the one (Antichrist) seated on a pedestal, and one behind.

* The design represents the hinder parts of five horses and five tails, there being but four heads and four warriors.

PAGE XVI. *h* (2). UPPER.—*Et jacebunt corpora eorum, etc.*

(Ch. xi. v. 7.)

Antichrist, seated on a pedestal, is ordering and overlooking the beheading of the two prophets Enoch and Helias.

———— LOWER.—*Hic facit antichristus, etc.*

Antichrist, standing before the two olive trees, turned upside down, is holding in his left hand a sword, and pointing the way with a rod (like unto a reed), to a bishop, who is held back by a soldier in armour. Between the bishop and Antichrist are a bishop and a man kneeling and imploring. Behind the bishop is a man in the act of beheading two persons, and at his feet are three decapitated heads.

PAGE XVII. *i* (1). UPPER.—*Hic sedet antichristus in templo, etc.*

(Ch. xi. v. 10.)

Antichrist is sitting in a temple, in an oval supported by two lions, and receiving the offerings of gold and silver from his followers. In the background is a soldier striking at the foremost of four figures; on the left, a bishop or a king, and two priests. Other figures are kneeling around at back and in front.

———— LOWER.—*Hic dolent sequaces antichristi, etc.*

(Ch. xi. v. 11, 12.)

On the left are the followers of Antichrist, the foremost kneeling down and looking into the temple, at the side of which is a female weeping. On the left also are two armed soldiers, who appear to have been beheading some of the followers of Antichrist, their heads being strewn on the ground. On the right is represented the downfall of Antichrist, the Almighty appearing above, and overlooking the devils hurling Antichrist from his throne.

PAGE XVIII. *i* (2). UPPER.—*Date sunt mulieri due, etc.*

(Ch. xii. v. 14.)

On the left is a woman receiving from an angel two wings; and on the right is the woman flying into the wilderness with the Ark of the Covenant. The two olive trees are replanted.

———— LOWER.—*Postquam vidit draco, etc.*

(Ch. xii. v. 15.)

The dragon with seven heads is casting out of his mouth water as a flood after the woman.

PAGE XIX. *k* (1). UPPER.—*Per septimum angelum, etc.*

(Ch. xi. v. 15, 16, 17.)

On the left is an angel sounding his trumpet. Above is the Almighty surrounded by six angels; and below are thirteen elders kneeling and worshipping.

———— LOWER.—*Templum dei. Archa testamenti, etc.*

(Ch. xi. v. 19.)

The temple of God and the ark of his testament, on either side of which is an angel.

PAGE XX. *k* (2). UPPER.—*Iratus est draco in mulierem, etc.*

(Ch. xii. v. 17.)

The angels, as seed of the woman, are fighting on the waters with the dragon.

PAGE XX. *k* (2). LOWER.—*Et vidi de mare bestiam, etc.*

(Ch. xiii. v. 1, 2.)

St. John is on the left beholding the beast rise up from the sea, having seven heads and ten horns, etc.

PAGE XXI. *l* (1). UPPER.—*Et ecce draco magnus, etc.*

(Ch. xii. v. 1-5.)

A woman clothed with the sun, etc., as in verse 1, is here represented. She is holding a child about to be received by an angel; at her feet is the moon. The dragon is in the foreground beneath.

LOWER.—*Et factum est prelium magnum.*

(Ch. xii. v. 7.)

In the centre is an angel, armed with a spear, destroying the dragon. Another angel with shield, on the left, is piercing with a spear the head. At the tail and on the right, above, is an angel with shield and sword.



PAGE XXII. *l* (2). UPPER.—*Nunc facta est salus et virtus, etc.*

(Ch. xii. v. 10.)

Two angels are holding a tablet with the inscription commencing "*Nunc facta est,*" etc. etc.

LOWER.—*Proiectus est ille draco, etc.*

(Ch. xii. v. 9.)

An angel in full armour, with sword and shield, is destroying the dragon. On the left, above, is another angel spearing the dragon; while on the right, another angel is taking away his head.



PAGE XXIII. *m* (1). UPPER.—*Draco est diabolus, etc.*

(Ch. xiii. v. 2.)

The devil (the dragon) is giving power to Antichrist (the beast like unto a leopard) and presenting him with the rod of dominion surmounted by the fleur de lis.

LOWER.—*Et adorauerunt draconem, etc.*

(Ch. xiii. v. 4.)

The multitude, eight persons, are kneeling before and worshipping the dragon, *i. e.* the devil.

PAGE XXIV. *m* (2). UPPER.—*Per hanc bestiam antichristus, etc.*

(Ch. xiii. v. 4.)

The multitude, six persons, are kneeling before and worshipping the leopard, *i. e.* Antichrist.

LOWER.—*Et aparuit draco, etc.*

(Ch. xiii. v. 7.)

The leopard, *i. e.* Antichrist, wars with and overcomes the saints, *i. e.* soldiers in armour. The leopard, *i. e.* Antichrist, is trampling on and resting his fore feet on the shield of the foremost of a group of fallen saints, *i. e.* soldiers in armour, two of whom bear shields with crosses, the shield of the foremost having dots between four lines.

PAGE XXV. n (1). UPPER.—*Et vidi aliam bestiam, etc.* (Ch. xiii. v. 11, 12, 13.)

St. John, with his mantle over his head, resembling a female, is on the left, beholding the false prophet, like unto the devil, causing the multitude, five persons, to worship the leopard, *i. e.* Antichrist. Fire is coming down from heaven.

————— LOWER.—*Et datum est illi, etc.* (Ch. xiii. v. 14, 15.)

On the right, the false prophet, as before, is causing the multitude, five persons, to worship the image of the leopard, *i. e.* Antichrist, which is placed upon an altar. On the left is a person crowned, holding a reed, and overlooking a man in the act of striking off the heads of those who would not worship the image.

PAGE XXVI. n (2). UPPER.—*Et faciet omnes pusillos, etc.* (Ch. xiii. v. 16.)

The rich and the poor, seven persons, are assembled to receive the mark from the false prophet, as before.

————— LOWER.—*Et vidi et ecce agnus stabat, etc.* (Ch. xiv. v. 1.)

St. John is on the left. Before him is the Holy Lamb, with the Book of Life, on Mount Sion. On the right is the Almighty in an aureole, surrounded by the Elders; and in the centre, below, are five of the followers of St. John (one wearing a crown), holding a tablet inscribed "*Et cantabant,*" etc.

PAGE XXVII. o (1). UPPER.—*Et vidi et ecce nubem, etc.* (Ch. xiv. v. 14, 15, 16.)

Standing on the left is St. John, without his staff. Before him is the Son of Man in an aureole, and another person, also crowned, each holding a sickle to reap the corn. An angel is coming out of the temple on the right.

————— LOWER.—*Et alius angelus exivit de templo, etc.* (Ch. xiv. v. 17—20.)

Here is represented, on the left, an angel coming out of the temple, with a sickle in his hand. Another angel, from the altar, is saying "Thrust in thy sharp sickle," etc. On the right is the angel with the winepress, from which blood is issuing, "even unto the horse bridles."

PAGE XXVIII. o (2). UPPER.—*Et vidi aliud signum in celo, etc.* (Ch. xv. v. 1.)

St. John is on the left, as if asleep. By his side is an olive tree; and before him are seven angels clothed in white, each holding in his hand a phial.

————— LOWER.—*Et vidi tamque mare, etc.* (Ch. xv. v. 3.)

St. John, without his staff, is listening to the seven angels, who, with harps in their hands, are singing. The heads of four other angels appear behind them.

PAGE XXIX. p (1). UPPER.—*Et vidi post hec et ecce, etc.* (Ch. xv. v. 5, 6, 7; Ch. xvi. v. 1.)

On the right is a group of angels, six of whom are behind the tablet "*Et unus,*" etc.; the Son of Man having a cruciform nimbus appearing above. Four of these angels have each received one of the phials. Another angel, holding also a phial,

stands on the right, by the side of the door of the temple. The beast with wings stands opposite, and holds the two phials undisposed of. St. John, without his staff, is seated on the left, looking on with astonishment.

PAGE XXIX. *p* (1). LOWER.—*Et abiit primus angelus et effudit, etc.* (Ch. xvi. v. 2.)

Coming out of the temple, on the left, is the first angel, pouring the contents of the first phial on the earth. In front is a group of figures, a female holding a tablet "*Et factum est,*" etc.

PAGE XXX. *p* (2). UPPER.—*Et secundus angelus effudit, etc.* (Ch. xvi. v. 3.)

Et tercius angelus effudit, etc. (Ch. xvi. v. 4.)

On the left is the second angel, emptying his phial upon the sea; and upon the right is the third angel, emptying his upon the dead.

———— LOWER.—*Et audiui angelum quartum, etc.* (Ch. xvi. v. 5, 6, 7.)

Sitting on the left is St. John, listening to the bad and good angels. The angel of the plague is holding a phial, containing the blood of the saints that were slain. The good angel is standing at the table, holding the cup of the sacrament.

PAGE XXXI. *q* (1). UPPER.—*Et quartus angelus effudit, etc.* (Ch. xvi. v. 8, 9.)

The fourth angel is pouring out the contents of his phial upon the blasphemers, from whom issue flames of fire.

———— LOWER.—*Et quartus* angelus foliam suam.* (Ch. xvi. v. 10, 11.)

On the left is the fifth angel, emptying his phial on the seat of the beast (Antichrist). On the right is a group of six blasphemers, four in front.

PAGE XXXII. *q* (2). ONE COMPARTMENT.—*Et sextus angelus effudit foliam.* (Ch. xvi. v. 12, 13.)

The sixth angel is on the left, emptying his phial into the river Euphrates. Above is St. John pointing to the three evil spirits before him, and behind St. John are the olive trees.

PAGE XXXIII. *r* (1). ONE COMPARTMENT.—*Et septimus angelus effudit.* (Ch. xvi. v. 17, 18.)

On the left is the angel pouring out the contents of his phial. An earthquake and fire are represented beneath, the olive tree remaining; and above is the Almighty in an aureole, descending from the temple, the lightning falling on the right.

PAGE XXXIV. *r* (2). UPPER.—*Et venit unus de vii. angelis, etc.* (Ch. xvii. v. 1.)

Within the porch of the temple is an angel pointing to St. John; the great whore that sitteth upon many waters, represented as a female, seated, and holding a

* This should have been *quintus*. The error occurs in all the impressions we have seen.

salver in her right hand; the many waters are represented as streams on the hill beside her; between is the olive tree.

PAGE XXXIV. *r* (2). LOWER.—*Et abstulit me in desertum, etc.* (Ch. xvii. v. 3, 4.)

On the left is an angel with St. John as a child (the spirit of St. John) on his arm, and pointing to the beast like a leopard, on which is seated the great whore, who holds in her right hand the golden cup of abomination, and in her left a salver.

PAGE XXXV. *s* (1). UPPER.—*Et vidi sedes et sederunt, etc.* (Ch. xx. v. 4, 5, 6.)

St. John, with his staff lying on the ground before him, is seated on the left, having a book on his lap. Before him is a bed, in which are five persons, three on the right, and two on the left, and out of each of whose mouths proceeds a spirit, emblematical of the resurrection. Above, on the right, are four persons seated.

———— LOWER.—*Et cum consummati fuerunt, etc.* (Ch. xx. v. 7, 8, 9.)

"The beloved city," inclosed within walls, is attacked by the dragon or devil, on whom rideth a soldier, armed with sword and shield. Fire from heaven is falling upon the besiegers.

PAGE XXXVI. *s* (2). UPPER.—*Et post hec vidi alterum angelum, etc.* (Ch. xviii. v. 1, 2.)

St. John, without his staff, is on the left, looking upon the ruins of fallen Babylon, among which are two birds.

———— LOWER.—*Et sustulit unus angelus, etc.* (Ch. xviii. v. 21.)

An angel is rolling the millstone into the sea. On the left is one of the olive trees.

PAGE XXXVII. *t* (1). UPPER.—*Et dixit michi scribe, etc.* (Ch. xix. v. 9, 10.)

St. John is on the left, with a pen in his hand, addressing an angel; and, on the right, he is kneeling before an angel.

———— LOWER.—*Et vidi celum apertum, etc.* (Ch. xix. v. 11, 12, 13, 15.)

On the left is St. John, with mantle on his head. On the right is the "Faithful and True," holding a baton, and sitting on a horse, and clothed with a flowing vesture*. Out of his mouth proceedeth, as it were, a long sword, and behind him are three followers, one of whom is on a horse. In the centre is the Almighty having a cruciform nimbus, represented as sitting in a tub† of fire, with a sword in his right hand.

PAGE XXXVIII. *t* (2). UPPER.—*Et vidi unum angelum stantem, etc.* (Ch. xix. v. 17, 18.)

On the right is an angel standing in the sun. St. John is at the porch of the temple, looking at the birds feeding on the flesh of the dead.

* In the coloured copies, the vest is spotted with blood, and left white.

† The tub is intended to represent the winepress. "He treadeth the winepress of the fierceness and wrath of Almighty God."

PAGE XXXVIII. *t* (2). LOWER.—*Et vidi bestiam et reges terræ, etc.*

(Ch. xix. v. 19.)

The "Faithful and True" on the white horse, with his followers on horseback, are combating with the leopard (Antichrist) and his followers, also on horseback. The breast of the beast is guarded by a shield (1). One of the followers of the beast bears a shield (2), as does also the "Faithful and True" (3), and one of his followers (4). St. John, without his staff, is standing on the left, with arms folded across his breast.



1.



2.



3.



4.

PAGE XXXIX. *u* (1). UPPER.—*Et vox de throno exivit dicens, etc.*

(Ch. xix. v. 1—5.)

St. John, holding an open book, is on the left, beholding the Almighty in the heavens worshipped by the Elders and the four beasts, represented by the symbols of the Four Evangelists. Below is the great whore on the waters holding a salver, with smoke rising from her.

————— LOWER.—*Et audiui vocem, etc.*

(Ch. xix. v. 6, 7, 8.)

St. John is on the left, listening to the voices. In front is a female, arrayed in a long vest, and seated in a high arm-chair, in the act of taking up the Holy Lamb, having a cruciform nimbus. A table before her is spread out with viands, etc., at the further side of which are three persons standing. At the upper corner is an angel blowing a trumpet.

PAGE XL. *u* (2). UPPER.—*Et apprehensa est bestia et pseudo propheta.*

(Ch. xix. v. 20, 21.)

The "Faithful and True," with his followers, two men in armour and on horseback, are witnessing the entrance of the three beasts (Antichrist, the devil, etc.) into the fiery furnace; and the false prophet is also being led, bound, by two persons to the fiery furnace. The "Faithful and True," and the two followers, each bear a shield.



————— LOWER.—*Et vidi angelum de celo descendentem, etc.*

(Ch. xx. v. 1, 2, 3.)

Above, on the right, is an angel descending from heaven with the key in his hand. In the centre is the angel leading the dragon, the devil, by a great chain; and, on the right, the angel is represented as locking the door of the bottomless pit. St. John is seated on the left on a rock.

PAGE XII. *z* (1). UPPER.—*Et vidi alterum angelum volantem, etc.* (Ch. xiv. v. 6, 7.)

A crowd of persons, represented as of all nations, are listening to the angel above. St. John is on the left, and before him are two groups of olive trees.

———— LOWER.—*Cecidit babilon civitas, etc.* (Ch. xiv. v. 8.)

The angel above, on the left, is declaring the fall of Babylon, here represented.

PAGE XLII. *z* (2). UPPER.—*Et angelus secutus est, etc.* (Ch. xiv. v. 9, 10.)

The worshippers of the beast are sitting before an angel, before whom is the olive tree. In front is an altar, on which is the holy cup, from behind which proceedeth fire. Above is the Lamb of God having a cruciform nimbus; and, on the right, are three angels.

———— LOWER.—*Beati mortui qui moriuntur, etc.* (Ch. xiv. v. 13.)

On the right is an angel receiving the spirits of the dead; another angel, on the left, is appearing to St. John, who, with pen in each hand, is seated; a scroll with the inscription "*Beati*," etc. resting on his knees.

PAGE XLIII. *y* (1). UPPER.—*Et ego johannes vidi civitatem, etc.* (Ch. xxi. v. 2.)

St. John, seated on the left, and holding in his hand a blank scroll, is looking on the holy city, above which is represented the Almighty having a cruciform nimbus. In front of St. John are two of the olive trees.

———— LOWER.—*Et venit unus de vii. angelis, etc.* (Ch. xxi.)

One of the angels, holding in his hand a phial, is conversing with St. John, the walls of the city appearing above the descriptive text.

PAGE XLIV. *y* (2). UPPER.—*Et dyabolus qui deducebat eos, etc.* (Ch. xx. v. 10.)

Hell is here represented in all its terrors. Among the flames are Antichrist and the other beasts.

———— LOWER.—*Et vidi thronum magnum, etc.* (Ch. xx. v. 11, 12.)

St. John, seated on the left, is beholding the sea and hell delivering up the dead for judgment. In front is one of the olive trees. On the right-hand upper corner is the Almighty in an aureole.

PAGE XLV. + (1). UPPER.—*Et ostendit michi flumen, etc.* (Ch. xxii. v. 1—7.)

St. John, seated on the left, is beholding the burning city, the Almighty in an aureole appearing in the upper right corner, and from whose throne proceedeth "the river of water of life." Beneath the throne are three figures.

———— LOWER.—*Et postquam vidissem et audissem, etc.* (Ch. xxii. v. 8, 9.)

St. John is kneeling in adoration before an angel, who is pointing to the Almighty in an aureole at the upper right-hand corner. On the left are two olive trees, and on the right is another olive tree.

PAGE XLVI. + (2). UPPER.—*Et dixit michi designaveris, etc.* (Ch. xxii. p. 10 to end.)

St. John is here kneeling before the Almighty who has a cruciform nimbus, represented as holding in his right hand a tablet containing the text of the latter verses of the last chapter of the Apocalypse.

————— LOWER.—*Et occurrit johanni, etc.*

In this division, as also in the two closing pages of the work, is continued the fabulous history of St. John.

On the right, St. John is represented as raising Drusiana from the dead. Behind the couch, from which she is rising, are four men, one probably intended for her husband. Above is an inscription, "*Hic resuscitatur quedam mulier drusiana,*" etc. On the left, Drusiana, accompanied by her husband and two children, are coming out from the porch of the temple, in front of which is St. John.

PAGE XLVII. x (1). UPPER.—*Stultus est hujus mundi contemptus, etc.*

Isti duo iuvenes beato johanni omnia sua, etc.

These two youths had brought all their substance to St. John, to be laid out for the poor; and when they were sorrowful, St. John told them to fetch branches and large stones from the sea-shore, which he turned into fine gold and precious stones.

This division is in two parts. On the right are two young men conversing with St. John, each holding a reed or "*branch,*" the foremost of the two carrying some stones. On the left are three persons coming out of a porch, the foremost holding some stones in his hand; and before him stands St. John.

————— LOWER.—*Hic orante beato johanne templum Dyane, etc.*

Here, while St. John is praying, the temple of Diana is shaken, and the idol is broken, on which account a great sedition is excited among the people; and it is agreed upon by the priests of the idols to attempt to destroy him by deadly poison.

On the right is the temple of Drusiana falling; before which is St. John, Drusiana, and her husband, kneeling in the act of prayer; and behind them are four men standing.

PAGE XLVIII x (2). UPPER.—*Beatus johannes jacentibus mortuis, etc.*

"St. John (while others drop down dead from the mere taste of poison) receiving the chalice and making the sign of the cross, drank the whole of the poison without any injury to himself;* for which reason they began to praise God."

The design represents St. John in charge of two men, one armed with a sword,

* Polycrates, Bishop of Ephesus, says, that he wore a plate of gold upon his forehead, as a priest and apostle of Jesus Christ; and he is painted with a cup and a serpent issuing out of it, because, some heretic having given him poison in a glass, as is pretended, he made the sign of the cross over it, and all the venom was dispelled under the form of a serpent."—*Dictionary of the Bible*, p. 718.

and the other with a stick, standing before the Emperor (Domitian) seated. Before him are two diminutive persons; one looking at St. John, who is drinking the poison out of a small basin and saucer, from whence issues a serpent; and the other pointing to the hand of the Almighty appearing from the clouds.

PAGE XLVIII. × (2). LOWER.—*Gracias tibi domine ihesu, etc.*

"I thank thee, O Lord, who hast deigned to invite me to thy table, knowing I desired thee from the bottom of my heart."

Beneath this inscription St. John is represented as receiving the holy sacrament, and in the posture of adoration. The sacramental chalice and lighted candle on a table in front.

Cum autem orationem fecisset beatus iohannes, etc.

"Before St. John had finished his prayer, so great a light beamed upon him, that none could look upon it. This is that John of whom the Lord said to Peter, "I will that he remain till I come."

"Manna has been discovered in the sepulchre wherein he lies, which shall spring up plentifully even to this day."

Beneath the above inscription St. John is represented as lying in his sepulchre, an angel above receiving his spirit.

Since the preceding two sheets of our work were printed, we have been favoured with the opportunity of examining the copies of the early Block Books preserved in the *Pembroke* Library at Wilton House. Among them is a copy of this, the second edition of the *Apocalypse*, taken off from the blocks at a later period than the *Inglis* copy, as shewn by the corresponding and additional breakages that occur in the borders of the pages and elsewhere. For instance, in page 1 of the *Inglis* copy, the breakage at the upper left corner of the border, (as shewn in our fac-simile Plate 11) occurs also in the *Pembroke* copy. This shews the two copies to have been taken off from the same blocks; while other breakages occurring in the *Pembroke* copy, which are not in the *Inglis* copy, prove the former to be a later impression.

The *Pembroke* copy has, however, the two additional pages 3 and 4, each marked *a*, being duplicate signatures. It is, therefore, clear that the copy of this edition described by Heineken, p. 360, etc., did contain these two extra designs, erroneously supposed by us to have appeared for the first time in the third edition, and consequently described by us in the following page as belonging to that edition. Heineken was therefore right in respect to these extra pages, but wrong in not seeing that by including them *his* third edition should have contained *fifty* pages instead of *forty-eight*.

As the *Inglis* copy was, before it was rebound, in its original and probably contemporary binding, it becomes a matter of question whether these two extra pages were issued with the early copies of the work. We are inclined to the opinion that they were not, though they are evidently by the same hand as engraved the other pages of the work.

APOCALYPSIS S. JOHANNIS.

THIRD EDITION.

PLATES IV AND V. THE THIRD AND FOURTH PAGES.

(From an Uncoloured Copy in the Possession of the DUKE D'ANJALY.)

BLOCK-BOOK OF FIFTY LEAVES OR ENGRAVED PAGES. *Small Folio.*

THIS edition contains two additional engravings, Pages *b* 1 and *b* 2, and has also a double-alphabet by way of signatures, as given in fac-simile, Plate VII. Two designs, or rather pages, were taken off at the same time, and were probably engraved on one block, the whole forming twenty-five single sheets, with a corresponding letter or signature on each page, as in the preceding edition.

The following Table, giving the first few words of the texts in this edition, will enable the reader, by comparing them with the inscriptions in the Tables of the two preceding editions, to detect the variations. The signatures are fac-simile, but reduced in size.

PAGE.	SIG.	SUBJECT.	PAGE.	SIG.	SUBJECT.	PAGE.	SIG.	SUBJECT.
1	a 1	Cōuersi ab idolis	19	l 1	hic sedet antixpristus	37	v 1	Et vidi sedes
2	" 2	Trahamus johannem	20	" 2	Date sunt	38	" 2	Et post hec vidi
3	b 1	Hic per novā sectā	21	l 1	p septimū anglm	39	v 1	Et dixit michi
4	" 2	domician ^o . johānē	22	" 2	Iratus est draco	40	" 2	¶ vidi vnū
5	c 1	Per has vii ecclesias	23	m 1	¶ ecce draco	41	x 1	Et vox de throno
6	" 2	per vii lapides	24	" 2	Nūc facta est	42	" 2	Et apphensa ē bestia
7	d 1	Sanct ^o jhoēs	25	" 2	Draco est diabolus	43	u 1	Et vidi alterū
8	" 2	apto quitū sigillū	26	n 2	Per hūc bestiam	44	" 2	Et angelus secutus
9	e 1	Apertio septimū sigillū	27	o 1	Et faciet ūes	45	s 1	Et ostēdit michi
10	" 2	apcio primū sigillū	28	" 2	Et vidi aham	46	" 2	Et dixit michi
11	f 1	Apertio terciū sigillū	29	p 1	Et vidi ¶ ecce	47	j 1	Et ego joh's
12	" 2	vidi iiii ^o āgelos	30	" 2	Et vidi aliud	48	" 2	Et dyabolus qui
13	g 1	P ^o m ^o āgl's	31	q 1	Et vidi p ^o hec	49	t 1	Stult ^o ē huj ^o
14	" 2	Qrit ^o angelus	32	" 2	¶ sed's āgel ^o	50	" 2	Beatus johannes
15	h 1	angelus abadon	33	r 1	Et quart ^o angelus			
16	" 2	Caude equorum	34	" 2	Et sextus angelus			
17	i 1	¶ leuauit	35	c 1	Et septim ^o āgelus			
18	" 2	Et jacebunt	36	" 2	Et veit un ^o			

This is the same edition as placed by Heineken (pp. 365, &c.), cut 12, as the *fifth*. The designs have all been engraved, with scarcely any variations, after those in the two preceding editions; indeed, they are almost fac-similes of each other. The text

hic per nouā sectā deorū uiciorū euacuauit culturā.



Traditor

Dolū feruentis olei

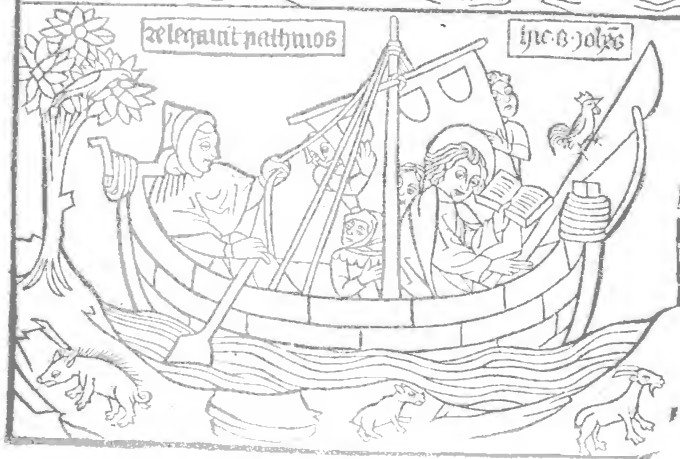


Donatianus Johanne dorum ditionem tēptore iūthmos īsula exulo



relegant iūthmos

Inc. 6. Johes



is, however, throughout the work, altogether differently composed, and each inscription is enclosed within a compartment by a single line.

Subjoined is a note of the two additional pages, of which we have given fac-similes, appearing in this edition and in some copies of the second edition, as stated at the close of page 17; their order in this edition being pages 3 and 4, signatures *b* 1 and *b* 2, as shewn in the preceding Table.

PAGE III. *b* (1). UPPER COMPARTMENT.—*Hic per novam sectam deorum virorum evacuavit culturam.*

He does away with the worship of men-gods by means of a new sect.

This is the same subject as is represented in the upper compartment of *a* 2 in the copy previously described, though it is here differently designed. The Prefect, seated, with a crown on his head, and holding in his hand a baton surmounted by the fleur-de-lis, is probably intended to represent the Emperor Domitian. Behind St. John is a man with a battle axe.

LOWER.—*Traditor—Dolium ferventis olei.*

On the left is the Emperor, with baton in his hand, as before, and seated, looking on St. John standing in a cauldron of boiling oil*. A man kneeling on either side is blowing the fire with bellows.

PAGE IV. *b* (2). UPPER.—*Domitianus Johannem deorum virorum contemptorem in pathmos insula exulo.*

Domitian sends John, the contemner of the men-gods, as an exile to the island of Patmos. The Emperor crowned, and holding the baton, as before, in his right hand, is seated. St. John, with his hands tied, is being led away by two of the emperor's officers. A man with horns (as the emblem of the devil), holding a pitchfork, is behind St. John.

LOWER.—*Relegavit in pathmos—hic s. iohannes.*

St. John departeth as an exile to Patmos. He is reading a book, and seated in a ship. On the sails are three blank shields†.

The copy in the possession of the DUKE D'AUMALE successively belonged to M. de Cotte, M. de Gaignat, and M. de Prefond‡. It was originally bound up with the copy

* Domitian, the emperor, having declared war against the Church in the fifteenth year of his reign and in that of Jesus 95, St. John the Evangelist was banished from Ephesus and carried to Rome, where he was plunged into boiling oil without being in any way incommoded by it.—*Dictionary of the Bible, Article John.*

† Heineken, in describing this edition, states that two of the shields bear the following arms.



The copy of the work from which our fac-similes were taken, is evidently in the same state as when taken off from the blocks. We presume, therefore, that the arms may have been inserted after the blocks had been used, or that the arms were cut out for some reason in the later impressions.

‡ Heineken, *Idee, etc.*, p. 366.

of the *Biblia Pauperum*, now in the Grenville collection in the British Museum; in which state, at the dispersion of the Gaignat collection, the volume produced 850 francs. The copy of the *Apocalypse* (the work then being divided) passed into the library of Count MacCarthy; at the sale of whose collection it was purchased by Messrs. Payne and Foss, and by them sold to Mr. Lang, of Portland Place, for £60. At the sale of Mr. Lang's library in 1828, it was purchased by Mr. Solly for £45; and was again purchased, when resold for Mr. Solly in 1831, by Messrs. Payne and Foss for the very low sum of £27. It was then sold by them for £52: 10s. to Mr. Frank Hall Standish, who bequeathed his library to Louis Philippe, King of the French. Hence its possession by the Duke d'Aumale*.

There is an *earlier* copy or impression of this edition in the Royal† Library in the British Museum. It is from the same series of blocks. This is clearly shown by reference to page 48, "*Et diabolus qui*," where the same perpendicular split within an inch of the right hand outside border occurs in both copies. Again, in both copies, the right outside border of page 28, "*Et vidi aliam*," is much out of the upright. The copy in the Royal Library has been rubbed off with less friction, in a lighter coloured ink, and at a time when the blocks were in a *most perfect state, scarcely any of the borders being broken*. Such is *quite the reverse* with the copy from which our fac-similes are taken; but wherever any slight breakages occur in the British Museum copy, the same breakages will be found in the copy belonging to the Duke d'Aumale.

The copy in the Royal Library wants two pages, 36 s (2) and 37 t (1). It has been cut close, pasted on common paper, and bound in red morocco. It was also formerly in the Gaignat collection, being the copy mentioned by Heineken, p. 367, "*qui est passé en Angleterre*."

The Rev. Mr. Griffiths, of Wadham College, Oxford, has an impression of page 12, as also of pages 13, 16, 17, and 18, which he obtained from Paris in 1852 at the sale of the collection of engravings of M. Delessert. They are from the same series of blocks as were used in the two copies which we are now noticing, though they differ a little in measurement, arising probably from the shrinking of the paper. The borders in these impressions are a little more broken, which prove them to be later impressions than those of the copy in the Royal Library.

* I had almost despaired of ever being able to see this copy, fearing that during the late revolution in France the volume might have been destroyed. On making inquiries, however, of the Duke d'Aumale respecting it, his Royal Highness not only told me that the book was safe at Claremont, but added, that he would lose no time in placing it in my hands to make what use of it I pleased for my work. This his Royal Highness most handsomely did, conveying it himself to my house of business in Wellington Street. For such an act of liberality, condescension, and desire to promote literary research, I am much indebted. S. LEIGH S.

† I was not aware until the autumn of last year, that the copy in the Royal Library was of this edition. I found no mention of it among any of my father's memoranda, and therefore I never, until I had the copy belonging to the Duke d'Aumale in my possession, thought of examining it, always considering that there was not a copy of what I have placed as the *third* edition to be found in this country.—S. LEIGH S.

APOCALYPSIS S. JOHANNIS.

FOURTH EDITION.

PLATE VI. THE FIRST PAGE.

(From a Coloured* Copy in the Possession of EARL SPENCER.)

BLOCK-BOOK OF FORTY-EIGHT LEAVES OR ENGRAVED PAGES. *Small Folio.*

THE impressions in this edition have been taken off by friction, in three gatherings of eight sheets, or sixteen leaves, with a single alphabet in capitals as signatures, see Plate VII, where they are given in fac-simile, and again, reduced in size, in the annexed enumeration of the pages, showing the juxta-position of each two pages on the same sheet, and the first few words of the texts with the contractions as in the original.

FIRST GATHERING.					
PAGE.	SUBJECT.	SIG.	SIG.	SUBJECT.	PAGE.
1	Conu ^o si ab ydolis	Ⲁ		Et iacebūt corpa	16
2	Trahamus iohānē		Ⲅ	Et leuauit āgel ^o	15
3	Per has vii. eccūs	Ⲃ		Caude equorū	14
4	Per vii. lampades		Ⲅ	Angelus abadon	13
5	anctus iohēs flebat	Ⲁ		Quartus angl ^{is}	12
6	apco primi sigilli		Ⲁ	Primus angelus	11
7	apco tercij sigilli	Ⲃ		Apco septimi sigilli	10
8	Apco quinti sigilli		Ⲁ	Vidi quatuor angelos	9
SECOND GATHERING.					
17	Hic sedet antixpā	Ⲁ		Et secundus angelus	32
18	P septimū anglm		Ⲁ	Et uidi post hec	31
19	Et ecce draco			Et uidi aliud	30
20	Nūc facta est	Ⲁ	Ⲁ	Et uidi et ecce	29
21	Date sunt	Ⲁ		Et angelus secutus	28
22	Iratus est draco		Ⲁ	Et uidi alterum	27
23	Draco est dyabolus	Ⲁ		Et faciet om̄s	26
24	P hanc bestiā		Ⲁ	Et uidi aliā bestiā	25
THIRD GATHERING.					
33	Et q̄rtus āgl̄s	Ⲁ	Ⲃ	Beatus iohēs	48
34	Et sextus angelus			Stultus hui ^o mūdi	47
35	Et septim ^o angl̄s	Ⲁ	Ⲃ	Et dixit michi	46
36	Et uēit vnus			Et ostendit michi	45
37	Et post hec uidi	Ⲁ		Et ego iohēs	44
38	Et uox de throno		Ⲁ	Et dyabolus qui	43
39	Et dixit michi	Ⲁ		Et uidi sedes	42
40	Et uidi vnū		Ⲁ	Et appēssa ē bestia	41

* It is necessary to notice, that the *shading* in the figures in our fac-simile was left by the artist for the convenience of colouring, owing to his not being aware that any *uncoloured* impressions would be required.

This is the same edition as placed by Heineken, pp. 349, etc., cut 10, as the *second*.

The mode of taking off the impressions from the engraved blocks in this edition is altogether different from that in the three preceding editions. Here we have the plan frequently adopted at a period when the art of printing had made some little progress. The forty-eight pages, instead of being worked off consecutively in pairs, are here divided into three gatherings of eight sheets or sixteen pages each, the first and sixteenth page being worked on the same sheet, and no doubt at the same time, and so on in the order as shown in our table. Thus in a gathering of eight leaves or sixteen pages, the first eight impressions, when placed in order, will be on the *reverse* of the leaf, the remaining eight on the *recto* of the leaf, the middle pages 8 and 9 facing each other. It is therefore very evident, that, from this mode of working the blocks, the backs of the impressions could not be pasted together without dividing the sheets. It is also to be observed that the signatures do not always run regularly, *viz.* one to each sheet, as it will be seen that D and E are on the same sheet, as are K and P, R and 1, also S and 3. A circumstance we can only account for as arising from the carelessness of the printer in arranging them, provided the blocks were separate; but if the blocks were engraved in pairs in this edition, we do not know how to explain the circumstance.

The SPENCER copy has all its pristine freshness, and is evidently one of the earliest taken off from this series of blocks. The impressions are in ink almost black. The copy is bound up with an early edition of the *Biblia Pauperum*, and forms together a most interesting and precious volume*. It is in the original binding† with the annexed inscription impressed on the covers.

"ISTE . LIBER . EST . FRIS VLRICI GYSLINGER . LECTORIS . IVLMA . MINORÆ."

"ILLIGATUS . EST ANO . DNI . M . CCCC . LXVII . P ME IOHANES RICHENBACH .
DEGYLLENGEN."

* Since we examined this volume some few years ago, the two works have been taken out of the old covers and re-inserted, in consequence of many of the leaves being loose. As this circumstance might warrant any person hereafter to assert, that the copies had been placed in the old binding as a matter of deception, we mentioned our fears to Mr. Appleyard, the librarian of Earl Spencer. Mr. Appleyard at once saw the force of our argument, and immediately placed in our hands the annexed account from the binder.

"The Right Hon. EARL SPENCER.

London, Feb. 5th, 1850.

1850. To CLARKE & BEDFORD, Bookbinders, 61, Frieth Street, Soho Square.

Feb. 5th. Historia St. Joannis & Biblia Pauperum, 4to. The whole taken out of Old Covers, }
the Biblia Pauperum cleaned, and worm holes mended, both works, mounted on } £2 12 0
guards and rebound into old Covers again, and mending in Ditto."

† Chatto, in his *History of Wood Engraving* (p. 76), states, on the authority of Laire, the year 1469 to be the earliest known date when the name of the binder was impressed on the cover of a book, thereby designating the period when and by whom the book was bound. The copy of the *Biblia Pauperum* here quoted furnishes us with an earlier date by two years—singularly enough by the same binder. The inscription referred to is to be found on a copy of the Epistles of St. Jerome, running thus:

"*Illigatus est Anno Domini 1469 Per me Johannem Richenbach Capellanum In. Gyelengen.*"

In the library of Dr. Kloss, sold in Wellington Street, 1835, were two volumes, Nos. 460 and 468, bound by the same person, and bearing the date of 1470 in a similar manner.



M. LIBRI had a copy of this edition, wanting pages 14 and 18. The copy was particularly interesting as being unbound, unpasted, and in the original three gatherings of eight leaves, thus satisfactorily showing the order and mode of working the pages. It was sold in 1850 with a portion of his library.

The copy in the ROYAL LIBRARY at the British Museum formerly belonged to Gaignat, at the sale of whose library many years since it produced 300 francs. It is interleaved with the *same* paper as was used for the impressions, and on which are descriptive illustrations, in the German language, of the subjects engraved. This at once clearly proves that copies of the work were originally obtained in that state, as it is not very likely that any casual purchaser of the work could procure, for the purpose of interleaving it, the same paper as that on which the book was printed. The last page of this copy is in fac-simile, the original being wanting.

The RENOUARD copy is now in the library of Mr. Holford. The impressions are in a dark brown or nearly black ink, and coloured. It is in the finest possible state.

MR. JOHNSON, of the Observatory at Oxford, a gentleman possessing great knowledge of art and an admirer of the works of olden times, possesses the copy (wanting page 45) which was sold at the sale of Mr. Wilks's library in 1847 for £47; the copy having formerly belonged to Mr. Hanrott, at the dispersion of whose library in 1833 it sold for £19 : 10s. The impressions are in an ink of a lighter colour than usual, and the texture of the paper and the watermarks are similar to those of the copy in the British Museum, just mentioned. It has been coloured apparently by the same hand as the *Renouard* copy.

The BODLEIAN copy. The impressions are in a dark ink, the leaves are pasted together, and interleaved with descriptions of the designs in the German language. The interleaved paper is of a very similar quality to that used for the engraved pages, but not identically the same, as may be seen by the watermarks. The copy belonged to Archbishop Laud, and has his arms at the sides.

The *La Vallière* copy sold for 800 francs; the *Crevenna* copy for 510 florins; the *De Sereais* copy for 630 francs.

A copy of this edition was sold in a collection of rare books in Wellington Street, May 21, 1829. It was purchased by Mr. Bohn for £11 : 5s. We have been unable to trace the present possessor of it.

At the sale of the library of Dr. Kloss, of Frankfort, in 1835, there was an imperfect copy* (No. 2024) of the second edition of this work. It was bought for Mr. Thorpe for the small sum of £3.

* At this period I took no particular interest in these Block Books and Early Specimens of printing beyond what was occasioned by my occupation in business. I have not been able to trace where this copy now is. In the catalogue appears the following notice, "*At the end of this volume is a short note, written by Pope Martin V, who occupied the papal chair from 1417 to 1431.*" I should like much to have been able to have seen this copy; because, if the note really is in the autograph of Pope Martin V, it would at once have proved that copy to have been issued before 1432.—S. LEIGH S.

FIFTH EDITION.

THE edition which we place as the *Fifth*, is altogether of a different character from the four preceding, as we shall hereafter have occasion to notice. It is sufficient for us here to observe, that we do not consider it to be the production of Holland or of the Low Countries. We do not hesitate to assign it to Germany; and, as such, it will be found to be enumerated in our description of the Block-Books which we believe to have emanated from that country.

According to the views of Baron Heineken, he considered *this edition to have preceded all the others*, and accordingly places it as the *first edition* of the work (pp. 334, etc.), "me paroît être la plus ancienne et véritablement la première."

Heineken (pp. 367, etc.) notices another edition; an imperfect copy of which he met with in Austria. As that edition is elsewhere undescribed, and may never be seen by us or many of our readers, it may be interesting here to insert the notice of it from his work:—

"J'ai trouvé dans mon dernier voyage une édition de ce livre dans l'*Abbaye de Gotwic* en Autriche, qui, si je ne me trompe, surpasse pour son antiquité toutes les précédentes. Je la nommerai, pour la distinguer des autres, *l'édition de Gotwic*. La Bibliothèque de cette Abbaye est en grande renommée, comme la plus célèbre en manuscrits et en livres de toute l'Allemagne. J'en excepte cependant celle de Wolfenbüttel.

"Les Religieux de ce couvent, qui sont Bénédictines, ont pris, depuis l'incendie de 1718, un soin particulier de leur Bibliothèque. Ils ont rassemblé toutes les pièces rares dans un cabinet séparé et attaché au corps de la grande Bibliothèque. Il y a dans ce cabinet entre autres cette édition de l'Apocalypse, mais, par malheur, l'exemplaire n'est pas complet. On y voit les mêmes représentations et figures; cependant le dessin est tout autre et plus gothique que le précédent, aussi les signatures sont-elles fort rudes. Comme la première et la dernière planche y manquent, et que la pénultième n'a point de chiffre, le relieur l'a mise à la tête de l'ouvrage; les autres se suivent suivant les lettres, dont elles sont signées. J'en donne ici la liste."

In the following Table (from Heineken) we have, as signatures, a single and double alphabet. The forty-eight pages form, as in the first three editions, twenty-four sheets of two leaves each, each leaf bearing a similar signature, and in many instances the same letter occurs twice in the same page. The orthography of the few words of the texts quoted by Heineken differs a little from that of the same words in the preceding Tables.

PAGE	ED.	SUBJECT.	PAGE	ED.	SUBJECT.
1		<i>Wanting</i>	2	B	Trahamus Johannem
3	C	Quod vides	4	D	Per septem lampades
5	E	Sanctus Johannes	6	F	Apercio pmi et secundi sigilli
7	G	Apercio tertii sigilli et quarti	8	H	Apercio quinti sigilli et sexti
9	I	Vidi quatuor angelos	10	K	Apercio septimi sigilli
11	L	Et facta est	12	M	Percussa ē tertia
13	N	Angelus abaddon	14	O	Caute equorum
15	P	Et levavit angelus	16	Q	Et jacebunt corpora
17	R	Hic sedit	18		<i>Wanting</i>
19	T T	Mulier amicta	20	U	Nunc facta est
21	X	Date sunt mulieri	22	Y	Iratus est draco
23	Z	Et dedit illi draco	24	A A	Et adorerunt bestiam
25	B B	Et vidi aliam bestiam	26	C C	Et faciet omnes pusillos
27	D D	Et vidi alterum angelum	28	E E	Et alius angelus secutus
29	F	Et vidi et ecce	30	G G	Et vidi aliud signum
31	H	Et vidi post hec	32	I I	Et solus angelus effudit
33	K	Et q̄rtus angelus effudit	34	L L	Et sextus angelus effudit
35		<i>Wanting</i>	36	N N	Et venit unus
37	O O	Et post ha vidi	38	P	Et vox de throno
39	Q Q	Et dixit mi scribe	40	R R	Et vidi unum angelum
41	S S	Et apprehensa est bestia	42	T T	Et vidi setes et sedunt
43	U U	Et dyabolus qui	44	X X	Et ego iōhs
45		<i>Wanting</i>	46	Z Z	Et dixit mi
47		Stultus hujus	48		<i>Wanting</i>

We have previously noticed (p. 5) that we have not met with any edition which has the page corresponding with the impression from the original engraved block of the second page, as given in the Bibliotheca Spenceriana. We must, therefore, come to the conclusion, that another edition has been published, which remains yet to be discovered.

M E M O R A N D A

OF THE PRINCIPAL VARIATIONS IN THE SEVERAL EDITIONS OF THE APOCALYPSE.

The Order of the Pages in the INGLIS Copy of the SECOND EDITION, as originally worked, is adopted in the following MEMORANDA. For the sake of a more ready comparison of the differences of the several Editions, we have noticed here the FIFTH EDITION, although believed by us to be the production of Germany.

PAGE.

I. UPPER COMPARTMENT: *Conversi ab ydolis.*

Editions 1, 2, 3.—Design the same. The texts in *Ed. 3*, throughout, is different, and inclosed in the several parts within a line.

Ed. 4.—Differently designed. The Tree of Life is placed before and behind *St. John*. The texts throughout agree with those in *Editions 1 & 2*, except in the contractions of the words.

Ed. 5.—The subject is the same, though altogether differently designed, evidently copied from the preceding edition, as indeed are all the pages of this edition.—This observation applies equally to all the pages of this edition, and will not be repeated; but any particular differences which may occur will be noticed.

LOWER COMPARTMENT—*Ed. 1, 2, 3.*—The same.

Ed. 4.—Differently designed. On the right are only four persons attempting to break into the temple, one only armed with sword and axe. *St. John*, in baptizing *Drusiana*, holds the book in his right hand, using the left hand for the purpose of blessing.

Ed. 5.—Here *St. John* uses his right hand in blessing *Drusiana*.

II. UPPER: *Trahamus Johannem.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The Prefect is seated in an arm chair; a man is standing at his right side, and two soldiers in armour behind, one having a battle-axe.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—Differently designed. The boy with the boat is omitted. Between the man and *St. John* is a tree. The head appearing at the side of the vessel in the preceding editions is omitted, and the hair and costume of the man assisting *St. John* on board is very different.

PAGE.

III. ONE COMPARTMENT: *Per has VII. ecclesias.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5., are executed in a different style. The seven candlesticks are all in a row on the left of the Almighty.

IV. ONE COMPARTMENT: *Per VII. lampadas.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The style is different, and there are fewer persons behind the throne: in the latter, the positions of the symbols of the Four Evangelists are reversed.

V. ONE COMPARTMENT: *Sanctus Johannes.*

Ed. 1, 2, 3.—The same.

Ed. 4.—There is no nimbus round the head of *St. John*.

Ed. 5.—The nimbus is around the head of *St. John*; but the positions of the symbols of the Four Evangelists are reversed.

VI. UPPER: *Apertio quinti Sigilli.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—*St. John* holds the book open, and the kneeling figure holding the robe is omitted.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—The design differs very much in the representation of the dead rising from their graves at the lower left hand corner.

VII. UPPER: *Apertio septimi Sigilli.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Have only three angels, the foremost receiving one of the three trumpets.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—Differently designed.

PAGE.

VIII. UPPER: *Apertio primi Sigilli.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Differently arranged.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—The Tree of Life is behind St. John, and the scroll, "*Gladius*," etc., is under the horse, instead of at the side.

IX. UPPER: *Apertio tertiæ sigilli.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Differently designed. In the Spencer copy of Edition 4, the word *pallidus* is omitted in the inscription, and the horse is painted black. In the Oxford (Bodleian), Gaignat (British Museum), Renouard, and Hanrott copies, the inscription is altogether omitted, the scroll being blank. The Hanrott copy shews the remains of a portion of the inscription, the Bodleian copy also very slightly. In the Spencer copy of the 1st Edition, the horse is left white by the colourer. Edition 5 has the inscription, but the word *pallidus* is omitted.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—Each differently designed.

X. UPPER: *Vidi quatuor angelos.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Differently designed.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—Differently designed; fewer figures round and about the throne.

XI. UPPER: *Primus angelus.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Differently designed; only two fallen trees in the foreground in Edition 4.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—Differently designed; fewer human heads on the sea.

XII. UPPER: *Quartus angelus.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Differently designed.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—St. John is pointing with his left hand.

XIII. UPPER: *Angelus Abaddon.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Differently designed.

PAGE.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4.—There are five angels; but only three are prominent. The helmet and pike of one on the right, and the helmet of the other, only appearing; they carry a sword, two spears, pike, and battle-axe.

Ed. 5.—Only three angels, armed respectively with sword, spear, and battle-axe.

XIV. UPPER: *Caudæ eorum.*

Ed. 1, 2, 3.—The same, but in Edition 3 there are only four tails to the horses, four horses only being represented.

Ed. 4.—Only three armed angels, the dead and dying fewer in number, and only four tails to the horses.

Ed. 5.—Only three armed angels, three horses, and three tails.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4.—St. John holds the pen with his left hand pointing on the book with his right.

Ed. 5.—St. John holds the pen in his right hand.

XV. UPPER: *Et levavit.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

LOWER—*Ed. 1, 2, 3.*—The same.

Ed. 4, 5.—Behind the witnesses are the two olive trees; and one of the soldiers (Antichrist) is seated in a chair of state, the other stands behind it.

XVI. UPPER: *Et jacebunt.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Antichrist is seated in a chair of state. The eyes of the prophets are bandaged.

LOWER—*Ed. 4, 5.*—Antichrist is pointing the way with his finger. The soldier at the back of the bishop is omitted. Only one person is being decapitated, and only one head lies below. The eyes are bandaged.

XVII. UPPER: *Hic sedet.*

Ed. 1, 2, 3.—The same.

Ed. 4.—Only three persons on the left: a king and two bishops. The followers are reduced to four persons; the figures kneeling in front are omitted, and Antichrist is seated in a chair of state.

Ed. 5.—Three persons, designated as bishops, are on the left; the design differing also in other parts.

PAGE.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4.—Only three figures are on the left: an armed soldier between a man and a bishop. The olive tree is here planted.

Ed. 5.—Four persons are on the left: two soldiers and two others. The olive tree is omitted.

XVIII. UPPER: *Date sunt.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same; but the olive tree in the centre is omitted in Edition 5.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4, 5.—The same.

XIX. UPPER: *Per septimum angelum.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Only six elders and five angels.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4, 5.—The same.

XX. UPPER: *Iratus est draco.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Differently designed.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4, 5.—The same.

XXI. UPPER: *Et ecce draco.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4, 5.—The same, differing only in the shields.

Ed. 4



Ed. 5.

XXII. UPPER: *Nunc facta est.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

PAGE.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4, 5.—The same; differing only in the form of the shield.

Ed. 4



Ed. 5.

XXIII. UPPER: *Draco est diabolus.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4.—Only six persons form the multitude.

Ed. 5.—Only five persons.

XXIV. UPPER: *Per hanc bestiam.*

Ed. 1, 2, 3.—The same.

Ed. 4.—Only four persons are worshipping.

Ed. 5.—Five persons.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4.—There are only four fallen soldiers; their armour is very different, and the foremost only carries a shield, which has thereon a cross.

Ed. 5.—The subject is differently designed.

XXV. UPPER: *Et faciet omnes.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

LOWER—*Ed. 1, 2, 3.—The same.*

Ed. 4.—Only four heads above the tablet inscribed "Et cantabunt."

Ed. 5.—Only three heads above the tablet, and fewer figures round the Almighty.

XXVI. UPPER: *Et vidi aliam.*

Ed. 1, 2, 3.—The same.

Ed. 4.—St John is here represented in the dress of a female, with mantle over the head. Four persons only are worshipping the Beast.

Ed. 5.—St John is habited as usual.

PAGE.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4.—Four persons are worshipping. The decapitated body, as in Editions 1, 2, 3, is omitted. Two heads are lying in front of the kneeling person about to be beheaded, the executioner being here habited as a soldier, in half armour.

Ed. 5.—Differently designed, but agreeing with Edition 4.

XXVII. UPPER: *Et vidi et ecce.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—St. John holds his staff.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

XXVIII. UPPER: *Et vidi aliquid.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The olive tree is omitted.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The heads at the back of the others are omitted.

XXIX. UPPER: *Et vidi post hæc.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—Only four angels appear above the tablet. The rays around the nimbus of Christ are omitted.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

XXX. UPPER: *Et secundus angelus.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

XXXI. UPPER: *Et quartus angelus.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

XXXII. ONE COMPARTMENT: *Et sextus angelus.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

XXXIII. ONE COMPARTMENT: *Et septimus angelus.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

PAGE.

XXXIV. UPPER: *Et venit unus.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same; but the nimbus around the head of St. John is omitted in Edition 4.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

XXXV. UPPER: *Et vidi sedes.*

Ed. 1, 2, 3.—The same.

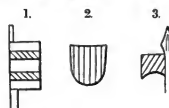
Ed. 4.—The staff of St. John is lying on his right side.

Ed. 5.—The staff is lying before St. John, but partly under the bed.

LOWER—Ed. 1, 2, 3.—The besieging party bear the banner (1) and shield (2), and the besieged the banner (3):



Ed. 4.—The insignia are



Ed. 5, as under.



XXXVI. UPPER: *Et post hæc vidi.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—St. John has his staff, and only one bird is among the ruins.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

XXXVII. UPPER: *Et dixit michi.*

Ed. 1, 2, 3.—The same.

Ed. 4, 5.—The same.

LOWER—Ed. 1, 2, 3.—The same.

Ed. 4, 5.—St. John is habited as usual.

PAGE

XXXVIII. UPPER: *Et vidi unum.**Ed. 1, 2, 3.—The same.**Ed. 4.—The same.**Ed. 5.—Only five dead bodies or parts thereof in front.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4.—St. John holds his staff. The same shield on the Beast; but the shields of his followers are blank. The shields of the Faithful are a little different.**Ed. 5.—Only two followers with the Faithful, and only three with Antichrist, one bearing a shield, as annexed;*XXXIX. UPPER: *Et vox de throno.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The same.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The Lamb of God has no nimbus; and St. John has on his knees a closed book.*XL. UPPER: *Et apprehensa.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—One of the shields in Edition 4 is omitted; and each of the others bears only the simple cross.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—St. John is standing, and the rock is omitted.*XLI. UPPER: *Et vidi alterum.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—There is only one tree, on the left of which appear the spires of a church.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—Very differently designed.*XLII. UPPER: *Et angelus secutus.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The tree is omitted, as also the nimbus round the head of the Lamb of God.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—Beyond the spirits of the dead is a back ground, wherein are seen the spires of a church. In Edition 4 the nimbus around the head of St. John is omitted.*

PAGE

XLI. UPPER: *Et ego Johannes.**Ed. 1, 2, 3.—The same.**Ed. 4.—The same.**Ed. 5.—Only one tree is before St. John.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The same.*XLIV. UPPER: *Et diabolus qui.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The same.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—A tree here appears on the left of the rising dead.*XLV. UPPER: *Et ostendit.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—St. John holds on his knees a closed book; and beneath the throne are only two figures.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—Three trees are on the left in Edition 4.*XLVI. UPPER: *Et dixit michi.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The same.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4.—Only one child appears in the porch.**Ed. 5.—Only three men are behind the couch.*XLVII. UPPER: *Stultus est hujus.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—Only two persons are coming out of the porch.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The figure or rather head of the husband of Drusiana is omitted, and only three figures are behind St. John and Drusiana. The nimbus around the head of St. John is omitted in Edition 4.*XLVIII. UPPER: *Beatus Johannes.**Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The man with the stick has a sword at his side. St. John is here represented as drinking out of a chalice.*LOWER—*Ed. 1, 2, 3.—The same.**Ed. 4, 5.—The body of St. John lies more extended in the coffin. In the back ground are two latticed windows, and the table before St. John is in the form of a desk.*

THE
ALPHABETS OR SIGNATURES
TO
THE SEVERAL EDITIONS OF THE APOCALYPSE.

PLATE VII.

EDITION I.—We have not met with a copy of this, which we place as the first edition, with any signatures. Those which occur in the copy belonging to Lord Spencer, are in manuscript, and are much in the same character as those which we find in the Fourth Edition, from which, most probably, they were copied by some person to whom the copy of the work belonged.

EDITION II.—In this edition, there is a signature on each page, two pages forming a folding sheet, so that the corresponding letter in each page faces; the whole forming twenty-four sheets of two leaves each; and in the copies which have the two additional pages, there are twenty-five sheets.

EDITION III.—The same plan as to the signatures, &c., has been here adopted as in the preceding edition; the whole forming twenty-five sheets of two leaves each.

EDITION IV.—The mode of arranging the pages in this edition is altogether different from that of the preceding editions. Here we have twenty-four sheets of two leaves each folded in *three gatherings* of eight sheets, or sixteen leaves each. Thus, according to what we should consider to be regular, each sheet of two engraved pages ought to have its own single signature; but on referring to the enumeration of the pages as given at page 21, it will be seen, that, in some cases, the sheets have no signature, and that in others they have two; thus, in the first gathering, D. and E. occur on one sheet, the next sheet having none. So, likewise, in the second gathering, K. and P. are on one sheet, the sheet preceding having none; while, in the third gathering, R. and S., and S. and T. are on the same sheets, those following having none.

EDITION V.—In this edition, which we consider as the production of Germany rather than of Holland or the Low Countries, the pages have been taken off in *four gatherings* of six sheets each, or twelve leaves. In the first gathering, a. and e. are on one sheet; in the second, i. and k.; and in the fourth, r. and s, and u. and z, are on the same sheet, thus leaving in the whole four sheets without signatures. On reference to our notice of this edition it will be seen that the mode of working the engraved pages in this edition is altogether different from that in the preceding editions. Though the one under consideration is worked in four gatherings, and the one preceding in three gatherings, yet it will be seen on reference to the Tables that the signatures occur on the same pages in both editions.

We have now given Facsimiles of no less than *three different* editions of the APOCALYPSE Block Book, in order that our readers may form some idea of the general style in which these monuments of Xylography were executed. The facsimiles, with the exception of the *tint* of the paper, and *that peculiar appearance* which all works of antiquity possess, are as faithful representations of the originals as can be made, unless they were actually worked off from wood blocks, or executed entirely (by way of drawings) by the hand of an artist. To have effected this in either way would have been at such a cost as would have prevented the sale of even a single copy* of a work of this magnitude, for such it is, in respect to the number of fac-similes it contains.

In giving fac-similes of the same subject from the several editions, our object has been to enable persons to distinguish the difference in their style, and to form an opinion as to the priority of their execution. This is a point, however, of great difficulty, and one upon which differences of opinion will always exist. We often find men of known abilities, as regards everything connected with the rules of art, totally incapable of forming anything like a correct judgment on the works themselves, either as to their date or merit. Persons frequently are termed great

* Being very desirous of obtaining an accurate fac-simile of two pages of the copy of the *ARS MORIENDI*, preserved in the Town Hall at Harlem, in 1846, I addressed the Baron Van Westreenen Van Tielland, a resident at the Hague, and one of the most distinguished and enthusiastic lovers of early typography, and works connected with the origin of printing. The Baron Westreenen most kindly undertook to procure it for me; and, for that purpose, had the original transferred from Harlem to his residence at the Hague. The two fac-similes I accordingly received; and most faithful representations of the originals they, no doubt, are, as may be judged even by the plates we have given from them. Their cost, however, was 7*l*.; and, in order to shew the care bestowed on them, I quote the letter of the Baron on their transmission:—"The delineator performed this labour with the utmost exactitude, and has been extremely happy to get the true character of engraving and type; and, on purpose to increase the resemblance of the copies to the originals, they have been traced on two pieces of old paper. The labour lasted more than six weeks, every day from ten till four o'clock, and was performed in my own house, and very often under my eyes."—S. LEIGH S.

ALPHABETS TO THE APOCALYPSE.

Ingles Copy

I.

A B C D E F G H I K L M N O P
Q R S T U V X Y Z

Luig Copy.

II.

A B C D E F G H I K L M
N O P Q R S T U V X Y Z

Bohn Copy.

III.

A B C D E F G H I K L M N O
P Q R S T U V X Y Z

Barclay Copy.

IV.

A B C D E F G H I K
L M N O P Q R S T U
V X Y Z

"Admirers of Art" without possessing the faculty of distinguishing between good and bad; while many, who are called "Patrons of Art," are dependent upon their agents for any information they have been able to obtain.

In our peculiar occupation of business, we see this occur daily. Many might be the anecdotes related of the most opposite opinions respecting the authenticity or merit of objects of art and antiquity, given by men whose judgment has always been looked upon as of the highest authority.

In respect to persons being deceived as to a work of antiquity being the *original* or a *copy*, we do not believe that there exists any one of such consummate judgment who might not be deceived, even were the object itself to belong to that branch of art to which the attention of his whole life had been directed. A remarkable instance of this may be quoted in respect to the fac-simile of an early wood engraving which will be found in the present volume. We refer our readers to a fac-simile of "THE ANNUNCIATION," representing the Virgin attended by the Unicorn. This was taken from an original impression, formerly in the collection of William Young Ottley, Esq., a gentleman who held a high reputation for an accurate and practical knowledge of works of art, more particularly in respect to the various schools of engraving. Many years ago, Mr. Ottley, doubting the possibility of making an accurate fac-simile of this engraving, entrusted the original to our charge for this purpose. When it was done, we had four impressions* worked off on some old paper of a similar character to that on which the original was taken off. One of these (cut close) we presented to Mr. Ottley, which he received and believed to be his own impression; nor would he be persuaded, until the original was produced, that it was otherwise. That impression of our artist's fac-simile has, since the decease of Mr. Ottley, passed into other collections; having been, without the *smallest doubt of its genuineness*, sold as an *original* impression.

Many other instances might be produced of the fallibility of even those whose reputation ought to entitle their judgment to be beyond controversy.

When, therefore, we find there is so much diversity of opinion on matters of art, and that even among men whose artistic education, high attainments, and experience entitle them to be considered as sure guides to direct the inquirer in his studies, we, personally, cannot but feel somewhat fearful lest we should be considered presumptuous in offering our own views in respect to the order and period in which the Block Books under consideration have been issued. We feel this more particularly, as our opinions are so totally at variance with those found in the work of Baron Heineken, whose authority upon such points

* It is necessary to observe, that these impressions of *our copy* have only been within the last few months taken from the stone. At the time the copy was made (now fifteen years since), only *four* impressions were worked off, and those as *proofs*. Since that time, the stone has remained untouched, the present impressions shewing how long a time the designs drawn on stone may remain in a comparatively perfect state.

has always been looked upon with the greatest respect. Our object has been simply to place before our readers accurate fac-similes from the works, and to give, as far as in our power, descriptions of them, *not taken from the labours of our predecessors, but from the books themselves*,—thus forming our opinions from their frequent inspection and a careful study of their contents. These opinions may be altogether wrong; but, having formed them, and continuing to entertain them after so many years of constant research, we hope to receive a patient consideration from our readers in the development of the different stages of our labours; and, if our views are found to be untenable, we shall be willing to enrol ourselves among the many who have shewn an error in judgment.

Priority of Design, Edition, and Impression in the various copies of this work are the points to which we are now desirous of drawing attention. The question as to the *period* at which the works were issued has been reserved until the close of our labours, when the *watermarks* upon the paper come under consideration. The first point, that of Design, cannot but be generally a mere matter of opinion. We have often found men of high talent expressing totally opposite opinions on works of art, even as to the countries from which the objects have emanated, the localities being frequently assigned according to their own particular and peculiar views.

We have not, as previously stated, made it our business to study minutely the various opinions of the several Bibliographers on the subject of these Block Books. It is sufficient for us to know that the most opposite views are entertained by them. Some of the "Partizans of Lawrence Coster" have desired to make the literary world believe that nearly *all* the said Block Books were the actual production of *his graver*; while some of the supporters of the claims of Gutenberg and Fust would maintain that nearly all the Block Books were the production of Germany.

The Edition of this work (the Apocalypse) which we consider as preceding all the others, Heineken places as the *fourth*; while the edition which he places as the *first* we consider to be the *fifth*: we must not omit, however, to observe, that the Baron, in the preceding page, refers to the "*Edition de Gotwic*," which he thinks "*la plus ancienne et véritablement la première*." Grounding our opinion upon what we have hitherto seen of these books, we are induced to think, that, should we at any time be so fortunate as personally to inspect this, the Baron Heineken's "most ancient Gotwic edition," we shall find it to be a *late copy* of our *fifth* edition, an edition we have unhesitatingly asserted to be the production of a German artist, copied, with slight variations, from the designs of our fourth edition.

Our reason for considering the copy in the possession of Earl Spencer to be the *First* edition, is, that it appears to us to be an *impression* of the original and first series of wood blocks executed for the work. We would, however, by

no means assert that the designs and the cutting of the blocks were by the same hand. Throughout the whole of the engraved pages of this copy, there is a peculiar delicacy of expression to be found in the more important part of the designs. Place our fac-simile of the first page of this our first edition side by side with that of our second edition: notice in the lower compartment the delicacy of expression in the countenances of the "Idolaters attempting to break into the Temple," an observation equally applicable to the figures in the upper division of the page—how inferior is the character of the design in the second edition. The circumstance of the pages in this copy having no signatures does not support our opinion in considering it to have been the first edition, inasmuch as it was very easy to cut the letters out from the blocks after they had been in use. Heineken (p. 363) accounts for the want of the signatures as arising from the desire of the printer to pass off the impressions as those of a *new edition*, "Il est croire, que l'imprimeur, qui avoit fait l'acquisition de ces planches, a coupé les chiffres, avant que d'en tirer des épreuves, pour en faire une nouvelle édition." He has considered the two editions to have been from the same series of wood blocks, and on this supposition has founded his opinion in respect to the absence of the signatures in our first edition. We are of opinion that the designs and texts of that edition were originally engraved on the wood without the signatures, and that they were afterwards inserted, a matter of not the smallest difficulty with wood engravers. Should we be so fortunate as, at any time, to meet with a copy of this same edition *with* signatures, we shall then be able, by minute inspection of the breakages in various parts of the blocks, to decide whether the impressions without the alphabet were taken off prior to those with, a point which would at once decide the priority of impression.

It has been principally from the frequent and most careful mechanical comparison of so many copies of the various editions of these Block Books *side by side*, that we have been enabled to draw our conclusions.

A minute inspection of these two editions clearly shews the one to have been a copy from the other. The process of making a duplicate copy, or rather that of supplying the place of a series of worn out wood-blocks with others, may have been made in a simple way, viz. by taking an impression* of one of these engraved pages, oiling the paper sufficiently to make it transparent, and affixing it by a thin solution of glue to a wood block; then, by cutting in the usual way, as with a design drawn on the wood, you would at once obtain a copy, its accuracy depending of course on the skill of the wood-engraver. By this process, the copy will be of the same dimensions as the original, save and except the dif-

* If the impressions selected for this purpose were *early ones*, taken from the blocks in a perfect state, the copies of the new edition would be far more perfect than the late copies of the old edition. It would then only be possible to distinguish the one from the other by comparing the style of the engraving side by side. We do not, however, think the most skilful could make a copy that could not be detected.

ference which may arise in taking off the impression if the paper had been *damped*, in which case the sheet, on drying, would shrink in the same proportion as it had, by the process of *damping*, expanded previous to its receiving the impression.

That this second edition was not copied by this process is most certain, because there is a very great difference in the dimensions of the pages. All of these are *wider*, many of them to the extent of half an inch or more. The differences in their height are not so great, many are shorter and some few longer, the first page of the first edition being by nearly a quarter of an inch taller than that of the second edition.

On reference to our fac-simile (Plate III.) of the last page from the second edition, it will be seen that there is an irregularity in the perpendicular of the right outer border or margin, arising from the imperfect state of the block itself. Now this same irregularity occurs in the same page in the *Spencer* copy of the first edition, although in that copy there is an impression of a second bottom border a little below the other*. Here we have undeniable evidence of the one design being a copy of the other; which the original and which the copy must remain with many a matter of individual opinion. We simply again state, that the engraving throughout the series of designs in that we consider as the *first* edition of the work does, in our view, present a much greater degree of originality and delicacy of design than that in the second edition.

With the exception of some slight variations, as previously noticed, the character of the design in the engraving of the *third* edition is very much the same as in the two preceding; but in the engraving of the texts in this edition, there is this peculiarity, that each is inclosed within a border. It appears to be the work of a different hand, apparently the same as engraved an edition of the *Biblia Pauperum*, a copy of which is in the Grenville library in the British Museum. These two volumes exhibit the same character, and were both probably issued by the same party. The paper is precisely of the same texture in the two works (so at least in the copies we have seen), and, furthermore, the water-marks in the Duke d'Aumale's copy of the *Apocalypse* and in the Grenville copy of the *Biblia Pauperum* are of a similar kind, as we shall have occasion hereafter to notice.

The design and the engraving of the *Fourth* edition are quite of a different school, most probably of another locality, and not at all likely to have been issued by the same persons. We have previously noticed the more prominent variations in this the fourth edition; in addition to which, we now observe that the Nimbi around the heads of the *Angels* throughout the pages in the three preceding editions are here omitted. The impressions have been taken off in *gatherings*, more in conformity to works of a later period, when the art of printing had become more generally known.

* We can only explain this fact by supposing the impression at that part to be *muddled*, or, as the Numismatist would say, "*double struck*."

MEMORANDUM

OF A COLLATION OF A MANUSCRIPT COPY OF THE APOCALYPSE OF ST. JOHN.

(*The Property of C. W. LOSCOMBE, Esq., of CLIFTON.*)

THE work is in large quarto, consisting of thirty-two leaves on vellum, the first twenty-four containing forty-eight pages, with designs and illustrative texts embodied therein, the text of the Apocalypse of St. John, preceded by the Prologue of St. Jerome and heads of the several chapters, occupying the remaining eight leaves.

The volume is, in its original monastic binding, with brass bosses and clasps, a Limoge miniature of the Virgin Mary having been inserted at a later period than the original binding.

The following is the order of the pages as they occur in the Manuscript, together with their order in the *Second* edition of the Block Book. We refer to the order of the second edition, because the pages therein are regular according to the alphabet, the design of the engraving being the same as in the first edition.

MS. Page	EDIT. II. Page		MS. Page	EDIT. II. Page	
1.	1. a (1).	The same design, with the exception of the staff of St. John being longer, and reaching further down in the foreground. The nimbus also around the head of St. John is omitted. In the lower compartment, the word <i>Druiana</i> is omitted, also the upper part of the battle-axe.			St. John, the nimbus around the Deity, as also the nimbi around the heads of the angels, are altogether omitted, or rather they have been carefully washed out, as the tracings of them in the original design may, on a minute examination, be clearly seen.
		The designs in this and the following twenty pages have been most carefully re-outlined, apparently with a pen in a black ink, a work which has evidently been an after-thought of the artist, for the improvement of his drawings.	3.	3. b (1).	The same.
			4.	4. b (2).	The same, upper text abridged.
			5.	5. c (1).	The same, texts abridged, and one on the left in the upper part omitted.
			6.	8. d (2).	The same.
			7.	9. e (1).	The same.
			8.	6. c (2).	The same, but the foliage of the tree turned upside down omitted.
2.	2. a (2).	The same, with the exception that the anchor of the small boat in the lower design is omitted.	9.	10. e (2).	The same, the text at the upper left hand, " <i>per terram</i> ," &c. omitted, as also the one under the scroll on the right.
		It is important here to remark, that, in this and the nineteen following designs, the nimbus around the head of			The other texts abridged.
			10.	7. d (1).	The same, but differently designed,

MS. EDIT. II.
Page Page

- varying in the form of the altar in the lower division. The flames issuing from it are omitted. The feet of the angels in the lower division are omitted, as also those of St. John and one of the angels in the upper division.
11. 11. *f* (1). The same, texts abridged.
12. 13. *f* (2). The same, the lower text in the upper division omitted, the other texts abridged.
13. 14. *g* (2). The same, with the exception of there being five tails to the four horses, as is the case in the first and second editions of the Block Book.
14. 13. *g* (1). The same.
15. 15. *h* (1). The same, but the round buttons down the front of the dress are omitted. Texts abridged.
16. 16. *h* (2). The same, but the round buttons down the front of the dress are omitted, as also the foliage of the uprooted olive trees.
17. 17. *i* (1). The same design, but omitting in the lower compartment the second soldier in armour.
18. 19. *k* (1). The same.
19. 21. *l* (1). The same, text in lower div. abridged.
20. 22. *l* (2). The same.
21. 18. *i* (2). The same.

In this and the remainder of the pages, which have not been re-outlined, the nimbus occurs in the representation of the Deity, on the head of St. John, on the heads of the Angels, and wherever else it is found in the first, second, and third editions of the Block Book. There is no reason whatever to doubt that the whole of the designs of the forty-eight pages have been executed by one hand. The re-outlining of the first twenty pages has been evidently done afterwards; and whether that work is by the same hand is a point upon which it is impossible to decide;

MS. EDIT. II.
Page Page

- nor can we, in any way, account for the cause of the erasure of the nimbus in all the twenty preceding pages, except as a fancy of the artist.
22. 20. *k* (2). The same, text in both abridged.
23. 23. *m* (1). The same, the text "*Draco est diabolus*" and the text beneath omitted.
24. 24. *m* (2). The same, the text "*Per hunc bestiam*" etc. omitted, and the text on the right abridged.
25. 26. *n* (2). The same, the text "*Et vidi aliam*" abridged.
26. 25. *n* (1). The same, the texts abridged.
27. 41. *x* (1). The same, the text abridged.
28. 42. *x* (2). The same, upper text abridged.
29. 27. *o* (1). The same.
30. 28. *o* (2). The same, texts abridged.
31. 29. *p* (1). The same, the text "*Et unus de quatuor*" abridged.
32. 30. *p* (2). The same, texts abridged.
33. 31. *q* (1). The same, texts abridged.
34. 32. *q* (2). The same, texts abridged.
35. 33. *r* (1). The same, texts abridged.
36. 34. *r* (2). The same, texts abridged.
37. 36. *s* (2). The same, texts abridged.
38. 39. *u* (1). The same, texts abridged.
39. 37. *t* (1). The same, texts abridged.
40. 38. *t* (2). The same, texts abridged.
41. 40. *u* (2). The same, but the crescents in two of the quarterings of the shield of the foremost soldiers are omitted. Texts abridged.
42. 35. *s* (1). The same, but the banner on the spear of the besieged party is omitted. Texts abridged.
43. 44. *y* (2). The same, texts abridged.
44. 43. *y* (1). The same, texts abridged.
45. 45. + (1). The same, texts abridged.
46. 46. + (2). The same, texts abridged.
47. 47. *x* (1). The same, texts abridged.
48. 48. *x* (2). The same, texts abridged.

On reference to the arrangement of the pages of the First edition, as given p. 3, it will be seen that the pages of the Manuscript are more in accordance with that than with those of the Second edition. We have, however, preferred referring to the second edition, the pages being in the order as originally worked, the alphabet running regularly sheet by sheet. Pages 27 and 28 are in the second edition transposed to 41 *x* (1) and 42 *x* (2), and in the third edition to 43 *y* (1)

and 44 *y* (2), the latter deviation being owing to the introduction of the two additional pages *b* (1) and *b* (2). Here, in the Manuscript, they are in the same order as in the first edition, being in each 27 and 28.

The forty-eight designed pages are followed by eight leaves, occupied by the common text of the Apocalypse of St. John in Latin; which is preceded by the prologue of St. Jerome, and the heads of the chapters, as already stated, p. 37. It is written in double columns, and upon vellum of very much the same quality as that on which the designs are executed. The heads of the chapters are rubricated, and the *same* hand has added in the *same rubric* the capital letter A on the thirty-third page, but which is, in fact, the first design of the work itself, and forms with those following the first sixteen pages in a gathering of four sheets or eight leaves; pages 17 to 32 inclusive forming also another gathering of four sheets or eight leaves; while pages 1 to 16, the first of which bears the letter B, in the *same rubric*, are comprised in eight separate leaves. These initials, A, B, were evidently made, in order that the binder should place the sheets correctly. They have been, however, just reversed; but the error may be easily rectified, without in any way injuring the original binding.

The writing of the final illustrative text appears to us to have been executed at a later period than the drawings, and is altogether in a different style of writing. It is in a round and almost a gothic hand, while that occurring intermixed with the designs is in a German *cursive* hand, more in the style of writing sometimes found in the charters of the country about the latter part of the fourteenth century, a style of hand, however, used at a much later period in Germany, both in the Latin and German languages. We here remark, that the *cursive* German hand always presents a totally different appearance from the German *text hand*, whether used for the Latin or German languages.

The descriptive text, intermixed with the designs, is certainly of the same period as the designs themselves, and evidently the work of the same hand, the colour of the ink being of the same peculiar light brown as is used in the designs.

Our first impression on seeing this Manuscript was, that the designs had been executed towards the close of the fourteenth century, though the writing, intermixed, had the appearance of being in a hand which we usually see in German manuscripts of the fifteenth century. On shewing the volume, however, to Sir Frederick Madden, he most kindly drew our attention to one among the treasures of the British Museum. This was a manuscript (No. 16,575) of the *Speculum Humane Salvationis*, in large folio, with numerous designs executed in a style somewhat resembling the character of the designs in this Manuscript of the Apocalypse.

The peculiar manner in which the first twenty designs in the Apocalypse are finished in the *outline* (evidently an after-work) is somewhat similar, more parti-

cularly in the features of the figures, to that in the *Speculum*, the eyes being all filled in black in the same peculiar manner. In the MS. of the *Speculum*, there is, however, no writing of a similar character to that in the MS. of the *Apocalypse*: the text in the former is in a very different and round hand, resembling that of an experienced scribe; while that in the MS. of the *Apocalypse* is more like the hand of an Artist or Amateur, and evidently written at a later period, probably in the early part of the fifteenth century. On the last leaf of the MS. of the *Speculum* occurs the following inscription:—

Anno domini millesimo cccxxviii xvii Kal. mense Decembris finitus est liber iste per Ulricum Sacerdotem
—Osthonem filius quendam Cunradi scriptoris publicus auctoritate Imperiali notarius.

This inscription, by way of colophon, gives us the exact date at which the MS. of the *Speculum* was executed. Owing, however, to some words in continuation after "*notarius*" having been erased, the inscription does not read satisfactorily. It is much to be lamented that these inscriptions in Manuscripts, written by way of *attestation*, are constantly found to be *mutilated*. We suspect that this frequently occurs where the volumes have been obtained *dishonestly*. It is very probable, that, in the present instance, the inscription went on to note that the volume was executed for some particular person or for some particular library. The taking out of such inscription, therefore, rendered the volume (if purloined) more saleable, and the conscience of the purchaser less likely to be affected by its dishonest transmission to him.

Numerous are the existing Manuscript copies of the *Apocalypse* written during the thirteenth and fourteenth centuries. There are several in the British Museum and the Bodleian Library, which we have examined. These are for the most part adorned with drawings, occupying the upper part of the page, the text being below. They are all in various styles of art, some very coarse, and others of high finish, as is particularly the case with one in the Douce Collection in the Bodleian Library. The drawings in that MS. are partly in outline, and, in some instances, the gold is only laid on previous to the colouring, thus shewing the process of the illuminating art.

No doubt many private libraries in this country, as well as the public and private libraries on the Continent, contain MS. copies of the *Apocalypse*. Among those, however, in the British Museum and the Bodleian Library, there is not one of a similar character to that of the *Loscombe* MS. previously described. That is the only MS. we have met with that bears a similar character in its design and arrangement to the *Block Book*. The arms or insignia in all the Manuscripts we have seen very much resemble in character those in the *Block Book*—a circumstance which proves that these arms or insignia do not refer to any particular country or persons.

APOCALYPSIS S. JOHANNIS.

PLATES VIII. AND IX.

SPECIMENS OF THE DESIGN OF THE FIVE EDITIONS.

IN the enumeration of the subjects composing the pages of what we consider the first, second, and third editions of the Apocalypse, we have, as far as in our power, given a careful description of each design, followed by Memoranda of the variations occurring in the fourth and fifth editions, therein shewing that the pages of the first, second, and third editions are of a similar design and character, the one being apparently copied from the other; while the designs of the fourth and fifth editions vary very considerably. With the view, therefore, of enabling our readers better to judge for themselves in respect to the differences in the design, we have given two additional plates by way of illustration, representing the same subjects from the several editions, as also from the Loscombe MS.

Plate VIII.	Loscombe MS.	I. <i>Angelus Abaddon</i>	Page 13
"	"	II. <i>Cauda Equorum</i>	Page 14
"	Editions, 1, 2, and 3	III. <i>Angelus Abaddon</i>	Pages 16, 13, and 15
"	"	IV. <i>Cauda Equorum</i>	Pages 13, 14, and 16
Plate IX.	Edition 4	I. <i>Angelus Abaddon</i>	Page 13
"	"	II. <i>Cauda Equorum</i>	Page 14
"	Edition 5	III. <i>Angelus Abaddon</i>	Page 13
"	"	IV. <i>Cauda Equorum</i>	Page 15

We do not give the designs from the Loscombe MS. as accurate fac-similes, our artist having drawn them from tracings made by us when the volume was in our possession. They are, however, sufficiently accurate to enable any one to form a correct idea of the style in which the designs in the MS. have been executed previous to their having been coloured.

Whether the artist who designed the engravings for the first edition of the Block-Book copied them from a manuscript of a similar character to that in the possession of Mr. Loscombe, or whether that manuscript was copied from the Block-Book, are points that we cannot positively decide. That the one has been designed from the other is sufficiently obvious from the two specimens we have given. We are

inclined, however, to think that the MS. was copied from the engraved work, as throughout the former many little omissions occur, apparently from carelessness; for instance, in our first specimen, the left leg of the second armed angel is omitted. Again, the mail armour throughout the drawings is also omitted.

We have previously stated (page 37) that the design and engraving of the fourth edition are quite of a different character to those of the three preceding editions. In addition to our fac-simile of the first page of the fourth edition, Plate VI., the two designs here given in Plate IX., are further illustrations of the differences occurring in the design throughout nearly all the pages of that edition, an observation equally applicable to the designs of the same subjects in the fifth edition, as will be more immediately seen by referring to our Memoranda of the Variations of the several editions, p. 26 and elsewhere.



APOCALYPSIS - EDITIONS I II & III.



I

II



APOCALYPSIS + EDITION V.

III

IV



BIBLIA PAUPERUM.

PLATES X. AND XII THE FIRST AND LAST PAGES

(From an Uncoloured* Copy, formerly in the Possession of JOHN INGLIS, Esq.)

PLATE XI THE FIRST PAGE

(From a Coloured† Copy, formerly in the Possession of COUNT DE LUCCA.)

PLATE XIII. THE LAST PAGE

(From the preceding Copy):

BIBLIA PAUPERUM§; SEU, FIGURÆ TYPICÆ VETERIS ATQUE ANTITYPICÆ
NOVI TESTAMENTI; SEU, HISTORIA CHRISTI IN FIGURIS.

BLOCK-BOOK OF FORTY LEAVES OR ENGRAVED PAGES.—*Small Folio.*

THE Life and Passion of Christ are here represented pictorially in a series of forty engravings, designed from the New Testament, and further illustrated with eighty designs from parallel subjects in the Old Testament, accompanied with descriptive texts and inscriptions from the writings of the Prophets and Saints.

The centre of each page is occupied by the design relating to the Life of our Saviour, having on either side a parallel subject from the Old Testament, the whole forming three arched compartments, each divided by a pillar. Above the centre design is another compartment or tablet, wherein are two half-length figures

* The imperfection in the second line of the left upper text in our fac-simile arises from an injury in the paper; an injury, however, which has been repaired in the copy since our fac-simile was taken.

† The slight shading in the outline of the figure of Eve in our fac-simile, as also in the pillars of the centre division, has been added by our artist for the convenience of colouring, he supposing all the impressions were to be coloured.

‡ The original impression belonging to this edition is wanting. It is, however, made up with a coloured impression from the same series as was used for the edition similar to that in the Print Room of the British Museum.

§ "BIBLIA PAUPERUM" is the brief Latin title of the volume as given by Heineken, and by which it has been usually known since the period of the publication of his work "*Idée Générale d'une Collection complète d'Estampes*," 8vo., Leipzig, 1771. Schapflin (*Vindicia Typographica*, p. 7, 4to. Argentorati, 1760) designates it "*Vaticinia Veteris Testamenti de Christo*." Meerman (*Origines Typographicae*, 4to. Haga Comitum, 1765) considers it as "*Figura typice Veteris atque antitypice Novi Testamenti, seu Historia Jesu Christi in figuris*." This latter title is more in accordance with our own views, though we have no reason to object to "*Biblia Pauperum Predicatorum*," or "*The Poor Preacher's Bible*," a title which Mr. Chatto, in his "*Treatise on Wood Engraving*," pp. 102-5, considers much more appropriate. His arguments in support of this, his new title, or rather, the addition of the word "*Predicatorum*," are interesting. We shall, however, in referring bibliographically to the work, as we may often have occasion to do, adopt the more generally known designation of "*Biblia Pauperum*." Had Mr. Chatto adopted the word "*Pecatorum*," the same arguments we think might have been used, as to whether the work was intended for the use of *Poor Preachers* or for the benefit of *Poor Sinners*.

of the Prophets and Saints, whose names appear below, each being accompanied by a prophetic inscription within a label or scroll. The spaces on either side of this tablet, immediately above the designs from the Old Testament, contain the reference to the Scriptural text, with a brief description of the subject. Beneath the centre design is another tablet of a similar character to the one above, with names and inscriptions, the spaces on either side having in each a rhythmical line, descriptive of the design above, another rhythmical line relating to the centre design being placed under it.

The same plan, in the arrangement of the subjects, is adopted throughout the whole of the work.

Two pages were evidently engraved on one* block, and the impressions were taken off by friction, by pairs or single sheets, on one side only, so that, when folded, the blank pages might be pasted together, and thus give the whole the appearance of an ordinary book.

The material used by way of ink appears to have been of very much the same quality as that employed in the first three editions of the Apocalypse; the colour of the impressions in the various copies of the several editions differing occasionally, some being very light, and others almost black.

Two alphabets, as signatures, have been used, so that the designs might be kept by the binder in the order as originally arranged. The first alphabet, from **a** to **b**, extends over the first twenty pages, and the second **a** to **b** over the last twenty pages, the letters in the second alphabet being distinguished by a point or dot on either side, thus .a., with the exception of **n**, **o**, **r**, and **s**, those letters being, in nearly all the editions, without the dots. The alphabets have not been given in fac-simile, because they occasionally differ slightly in size and design in the several editions.

In the following enumeration of the designs, we give the rhythmical lines† appended to the subjects as they occur in each page, placing that from the New Testament as the foremost, the design of the work being

A SCRIPTURAL ILLUSTRATION OF THE LIFE OF OUR SAVIOUR.

PAGE	PAGE
I. a <i>Virgo salutaris innupta nunans gravidatur.</i> The Annunciation of the Virgin Mary. <i>Vipera vinu perdit sine vi pariente puella.</i> Eve tempted by the Serpent. <i>Roxe madet vellus peruncuit arida tellus.</i> Gideon and the Fleece.	II. b <i>Aboque dolore paris virgo Maria nutris.</i> The Nativity. <i>Luxet et ignescit sol non rubus igne exlescit.</i> Moses and the Burning Bush. <i>Hic contra morem producit virgula florem.</i> Aaron's Rod producing a Flower.

* That this was the case in the early editions is clearly shewn by the horizontal breakages which occasionally occur, the breakages continuing in the same line across the two pages: in our Notes (pp. 50 to 57) of the Variations of the several copies collated by us this is particularly pointed out.

† In the engraved text of the lines many contractions occur. Capitals have occasionally been substituted by us in the names of persons, and elsewhere occasionally omitted, it not being our object to give the quotations as typographically correct. This will be at once seen by referring to Plate x, and comparing the printed quotations with the fac-similes of the originals in the first page.

legit in arch. in. gau. p.
dixit dñs. cum super
pectus tui gradieret et posset
a iherosol. legatur d. scripte
et uulceret: ipa aut rret
caput tui et tu iherosol. beth
calcauro c19: pñ iud' in
amictuor' bñt marte glo
se uirgo adimpletu est



David

Bathsheba

Legit in lib. iudici. vi. ca.
q. Beaton p. ent. huius
venerit in velle p. roian
de irrigadi: q. figura
bat uirgine mariam
gloriosam huc corrupti
one in p. r. m. d. m. ex
ipso sci m. f. h. u. e.

Ecce ugo occidet et pariet tñu

Defectus dñs sic pluuia in bello



19 uicra vnu pñt:
huc uipante puella



19 forte maet velle:
pñalit arida tñus

Ecce ugo occidet et pariet tñu

19 uirgo saluat: ampta manu grauidetur

Ecce ugo occidet et pariet tñu

legat in aruelli. in cap. p.
dicit dñs serpentis super
petra tui gaudierit postea
a ibidem legatur de serpente
et muliere: ipsa oret et
capd tui et tu insidiaberis
columen eius: nā idē in
amittitote hie marie glo
le vuyis adimpletur ista



Adam. vii.

Eve

legat in lib. iudici. vi. ca.
q. Getrou petre hie uui
victorie in velle p. rohan
oe: uirgata: q. figura
bat uirgane mariam
gloriam sine corrupti
one impetradam et
ipsa sit uirgine

Ecce ego capiet et pariet h. in

Delectus dñs hie pluuu in bello



v2. Supera uui p. dñs:
sine uirgane p. uilla

v2. Fort. uadat bello
p. uillat arida tellus



Ecce ego capiet et pariet h. in

Ecce ego capiet et pariet h. in

PAGE

- III. c *Christus adoratur aurum thus mirra locatur.*
The Adoration of the Magi.
Plebs notat hec gentes Christo jungi cupientes.
Abner visiting David at Hebron.
Hec typate gentem notat ad Christum venientem.
The Queen of Sheba's visit to Solomon.

- IV. d *Virgo libans Christum Symeonis recipit istum.*
The Purification.
Hic presentatur partus prior ut redimatur.
The Presentation of the First-born in the Temple.
Obditum Christum Samuel te denotat istum.
The mother of Samuel dedicating her Son to the service of the Temple.

- V. t *Herodis diram Christus puer effugit iram.*
The Flight into Egypt.
Liquit lecta patria Jacob formidine fratris.
Rebecca sending her son Jacob to Laban.
Per Mygal David Saul invidius sibi cavet.
Michal assisting David to descend from the window.

- VI. f *Idola presente Christo cecidere repente.*
The sojourn of the Holy Family in Egypt, and the Destruction of the Idols.
Per Moysem sacrum teritur vituli simulacrum.
The Adoration of the Golden Calf.
Archa repentine fit Dagon causa ruine.
Dagon falling to the ground before the Ark.

- VII. g *Isti pro Christo mundo tolluntur ab isto.*
The Murder of the Innocents.
Saul propter David christus domini vere stravit.
Saul causing Abimelech and all the Priests to be beheaded.
Uno uulso stirps est data regia furto.
The Prediction of the Death of the sons of Eli.

- VIII. h *Ad loca omnia regit (redit) Jhesus Egyptoque recedit.*
The return of the Holy Family from Egypt.
Ad patriam David defuncto Saul remeavit.
David consulting God respecting his return after the death of Saul.
Formidat fratrem Jacob ardet visere patrem.
The return of Jacob to his own country.

- IX. i *Dum baptizatur Christus baptisma saceratur.*
John baptizing Christ.

PAGE

- Hostes merguntur per maris iter gradiuntur.*
The Passage of the Red Sea.
Flumen transiit et patria inellis aditur.
The two Spies bearing the Bunch of Grapes.

- X. k *Christum temptavit Sathanas ut eum superaret.*
Christ tempted in the Wilderness.
Lentis ob ardorem proprium male perdidit hominem.
Esau selling his Birthright.
Serpens vicit Adam vitulum sibi numeret eocum.
Adam and Eve seduced by the Serpent.

- XI. l *Per te fit Christe rediuvus Lazarus iste.*
The Resurrection of Lazarus.
Eat vivus natus per Helyum vivificatus.
The dead body of the widow's son before Elijah.
Per tua dona Deus vitam dedit huic Helyseus.
The widow's son restored to life by Elijah.

- XII. m *Ecce Dei natum cernunt tres glorificatum.*
The Transfiguration.
Tres contemplatur Abraham solus veneratur.
Abraham and the Three Angels.
Paulitur en isti gentili gloria Christi.
Shadrach, Meshech, and Abednego in the Fiery Furnace.

- XIII. n *Hanc a peccatis absceit fons bonitatis.*
Mary Magdalen at the feet of Jesus, in the house of the Pharisee.
Voce Nathan tactus rex pravus corrigit actus.
Nathan reproving David.
Hec lepre tacta pena fit mundi reata.
Miriam, the sister of Aaron, punished with Leprosy.

- XIV. o *Carmen Hebreorum te laudat Christe bonorum.*
Christ's entry into Jerusalem.
Hostem qui stravit laudatur oirmine David.
David with the head of Goliath.
Gloria nate Dei tili convenit hec Helysei.
The Children of the Prophets coming to meet Elijah.

- XV. p *Christus vendentes templo repellit ementes.*
Christ driving the Money-changers out of the Temple.
Templum mundari jubet hic et festa vocari.
Darius requested by Esdras to build the Temple.
Et tua sancta Deus mundare studet Machabeus.
Judas Macabeus giving orders for the Purification of the Temple.

PAGE

- XVI. *q* *In mortem Christi conspirant insimul isti.*
Judas Iscariot proposing to the High Priest to
betray Christ.
Turba malignatur fratrum puer nominatur.
Joseph sent by his father to his brethren.
Nititur in fatu patris proles scelerata.
Absalom encouraging the people to rebel against
his father.

- XVII. *r* *Qui Christum vendis Judas ad tartara tendis.*
Judas receiving the Thirty Pieces of Silver.
Te signat Christum juvenis venum datus iete.
Joseph sold to the Ishmaelites.
Convenit hoc Christo quidquid puero fit in isto.
Joseph sold to Potiphar.

- XVIII. *s* *Rez sedet in cena turba cinctus duodena.*
The Last Supper.
Sacra notant Christi que Melchisedech dedit isti.
Melchizedec meeting Abram.
Se tenet in manibus se cibis ipse cibus.
The Manna falling from Heaven.

- XIX. *t* *Gethsemani transit Ihesus inde suis valedicit.*
Christ, after having washed the feet of his Dis-
ciples, about to go to the Mount of Olives.
Myceum cedunt prophete qui male credunt.
Micaiah prophesying the death of Ahab.
Prenitur a populo non credens hic Helyseo.
The Groom of king Joram crushed to death in
the gate.

- XX. *b* *Sunt sic prostrati Christum captare parati.*
Christ in the garden.—The soldiers sent to take
him having fallen to the ground.
Virginibus fatuis auferitur spes data gnaris.
The five foolish Virgins with their Lamps ex-
tinguished.
Serpens antiquus cecidit de sede repuleus.
The Fall of the Angels.

- XXI. *a* *Per pacem Criste trahit hiis te proditor iste.*
Judas betraying Christ with a kiss.
Alloquitur blanda Joab hunc perimitque ne-
phande.
Abner treacherously killed by Joab.
Verba gerens blanda parat arma Tryphonque
nephande.
Tryphon's treacherous manner of taking Jona-
than captive.

PAGE

- XXII. *b* *Est fera plebs ausa dampnare Ihesum sine causa.*
Pilate washing his hands.
Femina trux istum dampnat sic impia Cristum.
Jezebel endeavouring to compass the death of
Elijah.
Gens hec crudelis facit in mortem Davidis.
Daniel accused by the Babylonians.

- XXIII. *c* *Pro nobis Criste probrum pateris pie triste.*
Christ crowned with Thorns.
Nuda verenda vidit patris dum Cham male
ridet.
Ham uncovering the nakedness of his father
Noah.
Percutit ira dei derisores Helysei.
The Children mocking the Prophet Elijah.

- XXIV. *d* *Fert crucis hoc lignum Cristus reputans*
sibi dignum.
Christ bearing his Cross.
Ligna ferens Criste te presignat puer iste.
Isaac carrying the wood for his own sacrifice.
Mistica sunt signa crucis hec vidue duo ligna.
The widow of Sarepta holding two pieces of
wood in the form of a Cross.

- XXV. *e* *Eruit a tristi baratro nos passio Criste.*
Christ on the Cross, with the Madonna fainting
Signumtem Cristum puerum pater immolat
istum.
The Sacrifice of Abraham.
Idi curantur serpentem dum speculantur.
The Brazen Serpent.

- XXVI. *f* *De Cristo munda cum sanguine profuit*
munda.
The Crucifixion, and the soldier with the spear.
Femina prima viri de costis cepit oriri.
The Creation of Eve.
Est sacramentum Criste dans petra fluentem.
Moses striking the Rock.

- XXVII. *g* *Mirra coulitur et ab hiis Cristus sepelitur.*
The Entombment of Christ.
Hanc in cydernam traditur iste veternam.
Joseph let down into the well.
Jonas glutitur tamen illeus reperitur.
Jonah cast into the sea.

- XXVIII. *h* *Fit Criste morte baratri destructio porte.*
The Descent of Christ into Limbo.

PAGE

Signans te Criste Golyam conerit iste.
David cutting off the head of Goliath.
Ut vis Sampsonis destruxit ora leonis.
Sampson killing the lion.

XXIX. i. *Quem saxum texit frangens tumulum Ihesus exit.*

The Resurrection of our Saviour.
Obsessus turbis Sampson valvæ tulit urbis.
Sampson carrying off the Gates of Gaza.
De tumulo Criste surgens te deuolat iste.
Jonah coming out of the whale's belly.

XXX. h. *Quod vivas Criste certum docet angelus iste.*
The three Maries and the Angel at the Sepulchre.

Ruben nullatum puerum timet esse necatum.
Ruben searching for his brother in the well.
Hec pia vota gerit dum sponsum sedula querit.
The Daughter of Sion seeking for her Spouse.

XXXI. i. *Te monstrans piam solaris Criste Mariam.*
Christ appearing to Mary Magdalen in the garden.

Rex iocundatur hunc ut vivum speculatur.
The King of Babylon giving orders to release
Dauiel from the den of lions.
Sponsa quenito fruitor jum sponsa cupita.
The Daughter of Sion discovering her Spouse.

XXXII. m. *Hiis Ihesus apparet surgentis gloria claret.*
Christ appearing to his Disciples.
Quos vexit pridem blanditur fratribus idem.
Joseph discovering himself to his Brethren.
Plena amplexatur natum pater ac recreatur.
The Return of the Prodigal Son.

XXXIII. n. *Te pateris Criste palpari se dat ut iste*
The Incredulity of Thomas.
Angelus hortatur ne quid Gedeon vereatur.
The Angel appearing to Gideon.
Israel est dictus luctans Jacob benedictus.
Jacob wrestling with the Angel.

XXXIV. o. *Sanctus sanctorum Christus petit astra polorum.*
The Ascension.
Enoch translatus celestibus est sociatus.
Enoch taken up into Heaven.
Celitus effectus Helia per aeri vectus.
Elijah received up into Heaven.

PAGE

XXXV. p. *Pectora verorum replet alium puerum virorum.*

The Descent of the Holy Ghost upon the Apostles.

Ed lex divina Moysi data virtute Syna.

Moses receiving the Tables of the Law.
Celica flamma venit et plebis pectora levit.
Elijah's Sacrifice consumed by fire from Heaven.

XXXVI. q. *Assumendo piam venerare Criste Mariam.*
The Coronation of the Virgin.

Ingressam matrem Salomon sibi colloat istam.
Solomon causing his mother to sit by his side.
Hester ut ingreditur et Assuuerum veneritur.
Hester and Ahasuerus.

XXXVII. r. *Iudico dampnandus reprobis simul utque nequandus.*

The Last Judgment.

Dicit nunc iustitandus matri puer iste.
The Judgment of Solomon.

Ob dominum Cristum sic David iudicat istum.
The Amalekite, who slew Saul, killed by the order of David.

XXXVIII. s. *Sic affliguntur penis qui prava sequuntur.*

Hell.

Hi terre dantur quia Cristo non famulantur.
The Destruction of Korah, Dathan, and Abiram.
Ob crimen vite trahuntur sic Sodomite.
Sodom destroyed by fire from Heaven.

XXXIX. t. *O pater in celis me tecum pascere velis.*
Christ bearing the souls of the blessed in his mantle.

Joh nati gaudent quia sic feliciter audient.

The Feast of the Children of Joh.

Angelus est visus Jacob in hoc valde gavius.
Jacob's Vision of the Ladder.

XL. h. *Tunc gaudent anime sibi quando bonum datur omne.*

The Reward of the Righteous.

Laus anime vere sponsum bene sensit habere.
The Daughter of Sion crowned by her Spouse.
Sponsus amat sponsum Cristus nimis et speciosam.

St John and an Angel, emblematical of the Apocalypse.

Of the BIBLIA PAUPERUM, with forty engraved pages, there were undoubtedly many editions; very many indeed, if the slight variations that occur in the several copies known can be considered such as to warrant their being so designated.

Heineken, according to his views, enumerates, (pp. 292 to 316), *four** distinct editions with forty pages, and one† with fifty pages. In so doing, however, he confesses his inability to decide as to their priority of publication. "If," says he, (p. 306‡) "I place them one after the other, it is only to explain the difference between them; for I must candidly confess, that I neither know which is the original, nor the epoch of the five. The Engravers have copied each other with such exactness in preparing these editions, that there is very little difference between one and the other: but there is some; and those who examine them carefully stroke by stroke will find several small variations, although the design and the manner of engraving are the same."

Among our bibliographical collections, we have the *alphabets*, or *signatures*, of no less than *seven*§ copies, most accurately taken in fac-simile||. Of these seven copies we were so fortunate as to have in our possession at the same time three copies, which we believed to be composed of impressions from the same series of wood-blocks. On minute examination, however, we found that all the three copies varied in the more unimportant parts of the cuts; variations of so slight a character as would not be observed without the most careful comparison of the copies side by side.

In the attempt to distinguish the editions, too much importance has, in our opinion, been bestowed by Heineken on the *slight variations* in some of the cuts; and more particularly on the dots on either side of the second alphabet commencing page xxi. In the seven copies we have just alluded to, the letters *n*, *o*, *r*, and *s*, in the second alphabet, were without points. In the *Spencer* B. copy, however, which is

* The edition selected by Heineken from these four as the *first* edition of the work, is evidently of a much later period than the others. We have no hesitation in placing it among the German Block-Books, and consider it to be a copy almost line for line of an edition preserved in the Bodleian Library, Oxford, as we shall have occasion hereafter to notice.

† This edition is altogether of a different school, evidently German, and therefore unhesitatingly placed by us among the German Block-Books.

‡ "Si je les range l'une après l'autre, c'est, pour en faire voir la différence, et je confesse bonnement, que je ne connois pas, ni l'original, ni l'époque de toutes les cinq. Les graveurs ont travaillé avec tant d'exactitude, en faisant ces éditions, qu'il y a fort peu de différence de l'une à l'autre: mais il y en a pourtant, et ceux, qui prennent bien garde, en examinant point par point, y trouvant plusieurs changemens quoique le dessin et la traile soient les mêmes."

§ The *Spencer*, Grenville, Inglis, Woodburn, Rendorp, Lucca, and Sykes copies.

|| It was at first our intention to have given a plate of the variations occurring in the signatures and in the lines and letters immediately surrounding them. We, however, think the subject too unimportant, as differences probably occur in all the copies extant; nor do they, in our opinion, decide with any certainty the several editions of the work.

bound up in the original binding with a copy of the *Apocalypse*, as also in the Merly or Willett copy*, these letters have the points on either side.

From the many slight variations occurring in impressions which at first sight appear to have been taken off from the *same* blocks, it is very evident that the Xylographers found no difficulty in altering and replacing any portions of the design which had been damaged; and we believe that even the printers of the work were in the constant practice of having retouched or recut those parts of the blocks that were injured by too much pressure or want of due care. Thus, with a few alterations by the Xylographer, and a little mending by the printer, the impressions taken off the same wood-blocks would so differ as to account for the slight variations which are occasionally found in those obtained apparently from the same series of blocks.

The differences which occur in the dimensions of the pages are also to be considered. On comparing the first and last pages of the *Gaignat* copy in the British Museum with the same pages in the *Inglis* copy, both impressions having, as clearly shewn by the breakages, been taken off from the same block, we found that the pages in the former were one-eighth and one quarter of an inch *longer*, and seven-eighths and one-eighth of an inch *wider* than in the latter copy; and on referring to our fac-similes† of the same pages, Plates x and xi, we found that they were *less* in about the same proportions. On comparing the various other pages of the *Inglis* copy, taken off from the same blocks as were used for the corresponding pages of the *Gaignat* copy, we find the differences in their dimensions to be about the same as in the first and last pages.

We can only account for these differences (as we have previously stated, page 36), by supposing that they arise from the state of the paper when used for taking off the impressions. If the paper was perfectly dry, the impressions would not contract, but remain the same size as the engraved block; but if the paper was in a damp state, the impressions would afterwards shrink. The quality of the paper would also have some effect, some kinds of paper when dried after having been wetted shrinking more than others.

* This copy produced 245 guineas at the sale of the Merly Library in 1813, by Messrs. Leigh and Sotheby. It afterwards passed into the library of Mr. Hanrott, at the sale of whose collection by Mr. Evans in 1833, it was sold for 36*l.* 15*s.* 0*d.* to Mr. Thorpe.

† These fac-similes were made in the year 1826, and were, no doubt, before being transferred to the stones, of the exact dimensions of the originals, the present differences in their dimensions arising from the impressions having been worked off on paper in a damp state.

VARIATIONS

IN

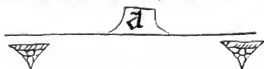
THE EDITIONS OF THE BIBLIA PAUPERUM.

HAVING in our possession, during the autumn of last year (1852), the *Inglis* and *Renouard* copies of this work, we took the opportunity of examining them side by side with the four copies in the British Museum, and the two copies in the Library of Earl Spencer, Mr. Appleyard, his Lordship's Librarian, most kindly committing them to our care for that purpose. Thus, we had before us no less than the under-mentioned *eight* copies of the work, and were enabled to compare them page by page, noting by the way the chief differences that appeared in their design, and more particularly the various breakages and imperfections in the impressions. The result of our labours we here give, observing, that, where we have used the words "*same as*," it is to be understood that the impression has been taken off from the *same* wood-block as the number referred to. For instance, in Page 1, "*3. Same as 1*," means, that the impressions of that page in the *Renouard* and *Spencer A.* copies are from the *same* wood-block.

- | | | | |
|---------------|---------------|-----------------------------------|---------------|
| 1. SPENCER A. | 3. RENOUARD. | 5. BRITISH MUSEUM, Royal Library. | 7. SPENCER B. |
| 2. INGLIS. | 4. GRENVILLE. | 6. BRITISH MUSEUM, Print Room. | 8. LUCCA. |

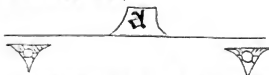
PAGE I. a

1. Ornaments above the centre pillars, thus—



Left-hand border just above the scroll broken. Cut split across the hair of Eve. The paper of this impression has shrunk much, owing to its having been injured, causing also the outer left border to be out of the perpendicular.

2. Ornaments as before, thus—



Border broken* in left upper part. Block split across at the angles of Eve and at the tail of the serpent.

3. Same as 1.

4. A close copy of 2, but more coarsely drawn. Bottom line of text larger and coarser.

* In our fac-similes of this and the last page, from this copy (Inglis, No. 2), the breakages in the second line of the left upper corner of the text arise from an injury in the paper, the texts being quite perfect in the impressions in the British Museum (Gaignat) Copy, No. 5, taken from the same blocks.

5. Same as 2, but text in upper right corner shewing very distinctly the cross grain of the wood, as also at bottom.
6. Very like 2, but very different in many of the more minute parts. The grass on the right of the centre design partakes quite of a different character.
7. Ornaments as before, thus—



The scroll above centre subject not close to the dividing line. Border broken just above the scroll at the left side. Left centre pillar not shaded.

8. Same as 1. The breakage in the hair and arm being just visible.

PAGE II. b

1. Upper centre trefail ornament thus—

Left double circle in centre subject has a dot in the middle.

2. Upper ornament more resembling a *Bee*, thus, though probably meant as the *trefail*—

No dot in circle.

3. Same as 1.

4. A close and coarse copy of 2. Text in bottom line thicker. The ornament more distinct as the *Bee*.

5. Same as 2. Block more worn. Cross grain in text, particularly at upper left hand.

6. *Wanting*.

7. Very similar to 2. Scroll different, as in page 1, right side. No shading in window ornament on outside right pillar.

8. Same as 1.

PAGE III. c

1. Split across centre left of middle subject. Right triangular centre ornament in upper ornament not shaded.

2. Triangular ornaments in corner of upper and lower subjects not shaded. No shading at side of crown at foot of centre subject.

3. Same as 1.

4. Copy of 2, but inner triangular top ornaments not shaded. Left side border much injured.

5. Same as 1. An earlier impression.

6. *Wanting*.

7. All the triangular ornaments in upper subject not shaded.

8. Same as 1.

PAGE IV. d

1. Upper right border broken.

2. Triangular ornaments not shaded.

3. Same as 1.

4. Copy of 2. Window ornament at the top of right pillar not shaded.

5. Same as 1, but an earlier impression.

6. Very similar to 2.

7. Very like 6, but no shading to the window ornament at top of right pillar.

8. Same as 1.

PAGE V. e

1. Lower part of left-hand border broken. Cross grain shews much, particularly in the upper right text.

2. No remarkable difference from 1. Left border broken. Grain not shewing in text: may be a very early impression from same block.

3. Same as 1, but more broken.

4. A copy of 7. Lower part of the left border altogether broken out of its form.

5. Same as 1. Text not so much injured as in 2.

6. Very like 2. Split across the upper part of left centre design.

7. Very like 4.

8. Same as 5.

PAGE VI. f

1. Right outside pillar not shaded. Right border much broken at the top and middle. Cross grain shewing much in text.

2. No difference from 1, but altogether more perfect; a very early impression from the same block.

3. Same as 1, but border not so much broken.

4. Copy of 2. Window ornaments on pillars not shaded.

5. Same as 3.

6. Very like 2.

7. Very like 4. No shading to window ornaments.

8. Same as 1, but border more perfect.

PAGE VII. g

1. Left border broken at the top and bottom. Cross grain shewing much in text.

2. Same as 1, but quite perfect.

3. Same as 1.

4. Copy of 2, only one of the triangular ornaments shaded. Split across in upper part of centre subjects.

5. Same as 1.

6. Very like 2; the three centre triangular ornaments in upper design not shaded.

7. Very like 4.

8. Same as 1.

PAGE VIII. *h*

1. Right border much broken. Cross grain shewing much in text.
2. Same as 1, but more perfect; the breakage in lower part of the right border proving the impression to be from the same block.
3. Same as 1.
4. Copy of 2. Triangular ornaments not shaded. Split continued across as in page VII.
5. Same as 1.
6. Very like 2. Triangular ornaments not shaded.
7. Very like 4.
8. Same as 1.

PAGE IX. *i*

1. All the triangular ornaments shaded. Upper border much broken.
2. Two of the upper triangular borders only shaded, and left centre one on pillar.
3. *Wanting*. An impression from another edition inserted.
4. Copy from 2, but no shading in outer right column. Block split across in upper part of centre subjects.
5. Same as 2, but more worn. Cross grain showing in upper text.
6. The centre, right, and outer right columns not shaded.
7. Very like 4.
8. Same as 1.

PAGE X. *k*

1. Block split at right side obliquely across the tree. All the triangular ornaments shaded.
2. None of the triangular ornaments shaded.
3. Same as 1, but not split across.
4. Outer right column not shaded. Block split in upper part of outside right pillar.
5. Same as 2, but cross grain shewing in upper left text.
6. Outside right column not shaded.
7. Very like 6. Block split horizontally across the tree.
8. Same as 1.

PAGE XI. *l*

1. All the triangular ornaments shaded. Upper part of left border broken.
2. Only the left-side ornament in centre subject shaded. Much less foliage to the trees than in 1, and differently formed. Right outside column not shaded.
3. Same as 1. Part of left border broken away

4. None of the triangular ornaments shaded. Right outside column not shaded. Left border broken just above the centre subject. Foliage of trees of pyramidal form.
5. Same as 2. Cross grain shewing more in upper right text across the right side of subject.
6. Very like 2.
7. Very like 2. Block split across the head of the figure on the left of left centre subject.
8. Same as 1.

PAGE XII. *m*

1. The triangular ornaments shaded.
2. The triangular ornaments are not shaded, neither are the left centre, right outside, or the two double circular ornaments in centre. Two dots in cruciform nimbus of our Saviour in centre design omitted.
3. Same as 1.
4. Very like 2, but left centre pillar shaded.
5. Same as 2, but the cross grain shewing a little more.
6. Very like 2.
7. Very like 4.
8. Same as 1.

PAGE XIII. *n*

1. Right outside pillar not shaded. Block split at the left of middle subject, and right border of upper subject broken. Cross grain shewing much, particularly at right upper corner.
2. Same as 1. An earlier impression, shewing the breakage in border of upper subject, but not the split at the left side.
3. Same as 1.
4. Right outside pillar not shaded. None of the triangular ornaments shaded, some in 1 being shaded. Slight breakage in upper part of left border. Differs in the herbage in the foreground to the right. The centre triangular ornaments not shaded.
5. Same as 1.
6. Very like 4. The centre and triangular ornaments mostly shaded. Herbage as in 4. Border broken in lower part of left centre subject.
7. Very like 6, but none of the triangular ornaments shaded.
8. Same as 1, but not shewing the split at left side.

PAGE XIV. *o*


1. Right outside column not shaded. Block broken in bottom scroll to the right. Corner of upper right border broken. Cross grain shewing much.

2. Same as 1, but more perfect, not shewing the breakage in scroll below.
3. Same as 1.
4. Copy of 2, but triangular ornaments not shaded. Breakage in right border just above the pillar.
5. Same as 2.
6. In the left-hand centre subject there are four trees, while in all the others there are only two. The shading of the back-ground in right centre subject differs much.
7. Very like 4. The tail of the *g* in the word *gl'a* (*gloria*), in last line but one upper right text, is remarkably long.
8. Same as 1.

PAGE XV. p

1. Triangular ornaments all shaded. Left outside border much broken in upper part.
2. Triangular ornaments not shaded; nor are the left, centre, and outside columns. Left outside border broken above the shoulder of Darius.
3. Same as 1.
4. Copy of 2, but all the pillars shaded. Trees of more pyramidal form.
5. Same as 3, but shewing more of the cross grain.
6. Very like 2, but double lines dividing the upper and centre designs.
7. Very like 4.
8. Same as 1.

PAGE XVI. q


1. Triangular ornaments all shaded. Ornament above the centre pillar not like a *Bee*, but thus— Centre of top border broken away.
2. Triangular ornaments not shaded. Right outside pillar not shaded. Centre ornament as usual, but not shaded.
3. Same as 1.
4. Copy of 2, but all the pillars shaded. Centre ornament as 1, but more distinct.
5. Same as 2.
6. Very like 2, but centre ornament as 4. Double lines as before.
7. Very like 4.
8. Same as 1.

PAGE XVII. r

1. Only the inner right triangular ornament shaded. The outside right column not shaded. Left outside border broken in centre and upper part.
2. Same as 1, but more perfect, the border not being broken.
3. Same as 1.

4. Trees of different form. Right ornament and right column shaded. Left outside border broken away at lower part. Broken also at bottom border, with part of text.
5. Same as 2, but shewing a slight breakage in centre of outside left border.
6. Very like 2. Centre of the three triangular ornaments without the double top line.
7. Very like 6, but has all the columns shaded.
8. Same as 1.

PAGE XVIII. s

1. Upper centre ornament thus— Outside right pillar not shaded. Split across the top of outside right pillar; also a breakage in border just above.
2. Same as 1, the breakages not so visible.
3. Same as 1.
4. Right outside pillar shaded. Trees in left middle design of different form.
5. Same as 2.
6. Very like 4, but right outside pillar not shaded; also double lines separating the upper and middle designs.
7. Very like 4.
8. Same as 1.

PAGE XIX. t

1. Left centre, and outside right pillars not shaded. Left outside border broken in the middle and elsewhere.
2. Same as 1, but shewing slightly the breakages in border.
3. Same as 1.
4. The ground in the centre design is altogether different, being black with triangular ornaments left white. Upper part of left outside border much broken.
5. Same as 2, but border a little more broken.
6. Lines in foreground of centre middle design omitted, and lines above the window continued through, not divided as in the other copies.
7. Very like 6.
8. Same as 1.

PAGE XX. b

1. Left centre, and right outside pillars not shaded. Breakage in right outside border at pedestal of pillar, and just below.
2. Same as 1, but scarcely shewing the defects in border.
3. Same as 1.

- 4 Very like 2. Capital *S* in bottom inscription turned the contrary way. Right outside border broken in the middle. The demon in the upper left centre design holds a two-pronged instrument in lieu of a three-pronged one.
5. Same as 2.
6. Very like 4. The demon's instrument the same.
7. The inner circle of the circular ornaments in the centre pillars shaded. Demon's instrument same as 6.
8. Same as 1.

PAGE XXI. a.

1. Left centre and right outside pillars not shaded. Block split across the middle design to the left. Left outside border much broken in the middle. Cross grain shewing much in upper right text.
2. Same as 1, but in a perfect state, not shewing the split, and only two slight breakages in the same place as 1. Cross grain shewing in lower text.
3. Same as 1. Border much broken, but not shewing the split.
4. Very like 2. Tree on hill in the centre of middle design composed of six small strokes only, and the other trees very different. Block split right across the lower part of middle designs.
5. Same as 3.
6. Shading and lines on the ground in the left centre design very different and very coarsely drawn, as indeed is the whole page.
7. Very like 2.
8. Same as 1.

PAGE XXII. b.

1. Left centre and right outside pillars not shaded. Border of right-hand scroll broken. Cross grain shewing in bottom inscription.
2. Same as 1, but more perfect.
3. Same as 1.
4. Very like 2. Block split right across in continuation of split in page XXI.
5. Same as 2.
6. Very like 4.
7. Very like 6.
8. Same as 1.

PAGE XXIII. c.

1. Triangular ornaments all shaded. Outside left border broken away in upper and centre designs.
2. None of the triangular ornaments shaded. Left centre and right outside pillars not shaded. Left outside border broken in the upper part.
3. Same as 1.
4. Copy from 2, differing in the design of the trees in right middle design. Block split across the centre designs.

5. Same as 2, but left border more broken away.
6. Very like 2, apparently a coarse copy.
7. Only the right outside pillar not shaded.
8. Same as 1.

PAGE XXIV. d.

1. All the pillars shaded, and also the triangular ornaments. Block split across in the middle of right centre design.
2. Triangular ornaments not shaded, nor the left centre or outside pillars. Right outside border broken in centre.
3. Same as 1, but scarcely shewing the split across.
4. Copy from 2. Block split right across, in continuation of the split in page XXIII.
5. Same as 2, but right-hand border more broken away.
6. Very like 2, but has two stones in the fore-ground of centre middle design.
7. Very like 2, but with the two stones. The right outside pillar only not shaded.
8. Same as 1.

PAGE XXV. e.

1. Triangular ornaments shaded, except the three centre in the upper design. The right outside pillar not shaded. Block split across left centre design.
2. Same as 1, but quite perfect.
3. Same as 1, but scarcely shewing the split.
4. Copy from 2. Very different are the cross hatchings in the pillars. The anatomical parts in the body of Christ are different. A double line divides the upper and middle designs. Left outside border much broken.
5. Same as 1.
6. Very like 4. The right outside pillar not shaded. A double line divides the upper and middle designs.
7. All the pillars shaded. The two upper triangular ornaments not shaded.
8. Same as 1.

PAGE XXVI. f.

1. Only the two upper triangular ornaments shaded. Right outside pillar not shaded. Block split across the right centre design.
2. Same as 1, but quite perfect.
3. Same as 1, but scarcely shewing the split.
4. All the triangular ornaments shaded. Outside right pillar not shaded. Cross hatchings in pillar as in page XXV. Trees differently designed—those in right centre design being all of pyramidal form. A double line divides the upper designs as in page XXV.

5. Same as 3.
6. Very like a coarse copy of 4. A double line divides the upper and middle designs.
7. All the pillars shaded, otherwise very like to 2.
8. Same as 1.

PAGE XXVII. g.

1. Some of the triangular ornaments not shaded. Outside right pillar not shaded. Cross grain shewing very much in upper left text. Block split across the left centre design.
2. Same as 1, but scarcely shewing the split across.
3. Same as 2.
4. Very like 2. Outside right border out of the perpendicular in middle. Double line divides the designs as before.
5. Same as 2.
6. All the triangular ornaments shaded, except the three above the pillar in the upper design. A double line divides the upper and middle designs. The grass in the foreground is more curved. The right outside pillar not shaded.
7. All the pillars are shaded. The grass in the foreground is differently designed.
8. Same as 1.

PAGE XXVIII. h.


1. Right outside pillar not shaded. Block split in right centre design, and part of border broken away.
2. Same as 1, but only slightly shewing the split, the border being perfect.
3. Same as 1.
4. Very like 2. Trees in right centre design more of a pyramidal form. Outside right pillar not shaded. Double line as in last page.
5. Same as 2.
6. Very like 4, and has the double line, as in the preceding page.
7. All the pillars are shaded.
8. Same as 1.

PAGE XXIX. i.

1. All the triangular ornaments inside the upper design shaded. Cross grain shewing much.
2. Same as 1, but in a perfect state, except at the lower corner of the left-hand border.
3. Same as 1.
4. Very like 2. None of the triangular ornaments shaded. The centre, left, and outside right pillars not shaded. Trees of pyramidal form. Block split across the centre design just above the pillars.

5. Same as 1, but more perfect.
6. The centre left and right outside pillars not shaded. The shading of the head of the fish very different.
7. Very like 6. Pillars not shaded.
8. Same as 1.

PAGE XXX. k.

1. Upper centre ornament more like that in page xvi. Cross grain shewing much in left upper and left lower text.
2. Same as 1. The centre ornament quite perfect, shewing more as the *trefoil*— Impression quite perfect.
3. Same as 1.
4. Very like 2, but centre left and outside pillars not shaded. Block broken across in continuation of the split in page xxix.
5. Same as 1.
6. The centre left and right outside pillars not shaded. Block split all down the centre of the left design.
7. The outside right pillar not shaded.
8. Same as 1.

PAGE XXXI. l.

1. All the triangular ornaments shaded. Split across the left centre design. Outside left border much broken.
2. The three ornaments in the centre of upper design not shaded. Right outside pillar not shaded. Trees of different design. Split across in the left centre design.
3. Same as 1. More perfect, not shewing the breakage.
4. Double line divides the upper and lower designs. Right outside pillar not shaded. Block split across the centre design above the pillars.
5. Same as 2.
6. Very like 2. Double line divides the upper and centre designs. Left border broken in upper part.
7. None of the triangular ornaments shaded. Block split across the lower design and in the left design. No grass to the right of the foot of our Saviour in right centre design.
8. Same as 1.

PAGE XXXII. m.

1. Ornaments as last, shaded. Double line divides the upper and lower designs.
2. Right outside pillar not shaded. Slight split in outside centre pillar.
3. Same as 1.
4. Double line, as in previous page. Draperies shaded. Right outside pillar not shaded. Block split across in continuation of that in page xxxi.

5. Same as 2.
6. Very like 2. Double line as in previous page.
7. The triangular ornaments not shaded.
8. Same as 1.

PAGE XXXIII. n

1. Triangular ornaments not shaded. The draperies of the figures are all in outline. Right outside pillar not shaded. Block split across the lower part of left centre design, and a piece out of the left border in the same. Also a piece out of border at bottom left side.
2. Same as 1, but more perfect.
3. Same as 1.
4. Signature n has the dot on either side. The left centre and right outside pillars not shaded. Draperies shaded. Breakage in lower part of left border.
5. Same as 2, but shewing the cross grain in text; not, however, so much as in 1.
6. Trees of different design. Centre left and outside right pillars not shaded. Draperies shaded.
7. The signature n has the dot on either side. All the pillars shaded. Draperies shaded. Block split across the pillars of the centre designs.
8. Same as 1.

PAGE XXXIV. o

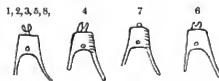
1. Triangular ornaments not shaded. Draperies not shaded. Left centre and right outside pillars not shaded. Cross grain shewing much in text. Slight breakage in centre of lower border.
2. Same as 1, but in a perfect state.
3. Same as 1.
4. Signature o has the dot on either side. Pillars as in 1, not shaded. Draperies shaded. Right outside border much broken.
5. Same as 1.
6. Very like 2. Pillars as therein, not shaded. Draperies shaded.
7. Signature o has the dot on either side. Right outside pillars not shaded. Draperies shaded. Block split across in continuation of the split in page XXXIII.
8. Same as 1.

PAGE XXXV. p

1. Triangular ornaments and right outside pillar not shaded. Draperies not shaded. Block slightly split across the centre designs at the left.
2. Same as 1, but quite perfect.
3. Same as 1, but not shewing the split.

4. Some of the ornaments shaded. Right outside border not shaded. Draperies shaded. Double line between upper and centre design. Outside left border much broken.

5. Same as 1.
6. Very like 4. Draperies shaded. Double line divides the upper and centre designs. Right outside border broken in the upper part.
7. All the pillars shaded. Draperies shaded. Block split across the upper part of centre design.
8. Same as 1. Tiara* of Moses in left centre design in the copies thus—



PAGE XXXVI. q

1. Triangular ornaments and right outside pillar not shaded. Draperies not shaded. Block split across the right centre design.
2. The same as 1, but in a perfect state.
3. Same as 1.
4. Triangular ornaments shaded. Right outside pillar not shaded. Draperies shaded. Right outside border much broken. Double line as before.
5. Same as 1.
6. Very like 4. Draperies shaded. Double line as before.
7. Very like 4. Block split in continuation of that in page XXXV.
8. Same as 1.

PAGE XXXVII. r

1. Triangular ornaments shaded. Cross grain shewing much in right upper and bottom texts. Two slight breakages in bottom border. Double line as before.
2. Same as 1, but quite perfect.
3. Same as 1.
4. Signature r has the dot on either side. Some of the triangular ornaments shaded. Double line as before. Right outside column not shaded.
5. Same as 1, but more perfect.
6. Very like 4. Double line as before. Right outside column not shaded. Signature r has no dots.
7. Very like 4. Signature r has the dot on either side.
8. Same as 1.

* We give these cuts of the tiara or head-dress, because Heineken (pp. 307-8) has particularly referred to it.

PAGE XXXVIII. 5

1. Triangular ornaments shaded. Cross grain shewing much. Upper border broken away, and several breakages in the right border. Double line as before.
2. Same as 1, but very perfect, only shewing two breakages in right hand border.
3. Same as 1.
4. Signature 5 has the dot on either side. Right outside border not shaded. Double line as before.
5. Same as 2, but not quite so perfect.
6. Very like 4, but has no dots to the signature 5.
7. Very like 4, but signature 5 has the dot on either side.
8. Same as 6.

PAGE XXXIX. 1.

1. Triangular ornaments shaded. Double line as before. Slight breakage in border of upper part of right centre pillar.
2. Very like 1. The tails, however, of the ermine in the cape of the cloak of King David in the upper design, and also in that of Job in the lower design, are of a wedge form, whereas in 1 they are of a round form. Slight breakage in left side of the border inclosing the bottom line of text.
3. Same as 1.
4. Very like 2. No shading in the centre triangular ornaments in upper design. Double line as before.

Right outside pillar not shaded. Left border slightly broken. Ermine cloaks as in 1.

5. Same as 2, but more perfect.
6. Very like 4, but cross grain shewing much, particularly in upper right text.
7. Very like 4, but no double line, nor are any of the triangular ornaments shaded.
8. Same as 6.

PAGE XL. 3.

1. Triangular ornaments not shaded. Double line as before. Block split across the right centre design. The right outside border out of the perpendicular, caused probably by the shrinking of the paper, the impression being much injured and shrunk.
2. Very like 1. The left side of the upper part of the right centre pillar is shaded. The shading in the window ornament is more angular.
3. Same as 1.
4. Very like 2. Side of pillar, as in 1, not shaded. Right outside pillar not shaded. Double line as before. Right outside border much broken.
5. Same as 2. A later, yet strong, impression. Breakage in the lower part of right outside border.
6. Very like 4.
7. Very like 4, but no double line.
8. Same as 6.

As there were several other editions of the *Biblia Pauperum*, we deem it necessary to state that the preceding Memoranda are taken from those copies only which we consider to have been the production of Holland or the Low Countries, and to have preceded those we have assigned to Germany. Our notes were not, at the time, made with the view of being printed, but merely as memoranda for future reference. Numerous other variations, no doubt, occur in the several copies; and probably many others may be found even in those copies which have been examined by us. We have, however, noted sufficient for the purposes of future collation, and have endeavoured to make our notices of them intelligible.

We think we may, without hesitation, affirm, that this is the first time that anybody has had the opportunity of examining *eight* copies of this work *side by side*. We hope our notes may hereafter be of some service to the possessor of any copy of the *Biblia Pauperum*, in enabling him to decide with what impression his may correspond*. Had Baron Heineken had the opportunity of having all the various copies he notices brought together, he would no doubt have been able to have made his opinions as to the variations in the several editions more clear. In a series of engravings of the extent of the *Biblia Pauperum* it becomes a matter of impossibility to form, from *mere recollection*, a correct opinion of the various editions; and it would be a labour of much difficulty to make exact fac-similes of all the more important parts of the design, with a view to future comparison. In thus calling in question the correctness of Baron Heineken, we must bear in mind that the labours of this indefatigable author were not confined, as ours have been, to an account of the *Block-Books* only. His work is one relating to the works of early Engraving generally; and a most valuable work it is.

Before proceeding to offer our opinion as to the Priority of Design or Order of the eight copies alluded to, we will give our general memoranda of all the copies of the work we have had the opportunity of personally examining.

I. SPENCER A. Copy, *uncoloured*. The leaves are all joined together. The first and last pages have been much injured, apparently by water, the result being that they have shrunk up very much, and are very much creased. The copy is bound in old morocco, and was obtained by Earl Spencer, from Vienna, among the books purchased from Sir Arthur Paget†.

II. INGLIS Copy, *uncoloured*. This is certainly the most perfect copy of the work that we have hitherto met with. The sheets are undivided, and the reverses of the impressions have not been pasted together. Most of the pages are decorated by the rubricator, who has put a dot on either side of most of the signatures in the first alphabet. We mention this, as, without minute examination, they might be considered to have been cut on the block.

The copy was formerly in the possession of Mr. Horn, and formed a portion of the volume frequently described‡ as having originally contained, in its very early binding, copies of the *Biblia Pauperum*, *Ars Moriendi*, and *Apocalypsis S. Johannis*.

* The copy in the *Douce Collection*, Bodleian Library, Oxford, at once afforded me an opportunity of testing the use of my notes. I found, on referring to the chief points enumerated in the variations of the copies, and also to the state of the various impressions, that that copy, consisting of the first twenty pages, had been worked from the same series of wood-blocks as the *Spencer B.* copy, the same breakages occurring in a, k, and l; and, in o, the long g in the word *gl'a (gloria)*.—S. LEIGH S.

† Bibliotheca Spenceriana, vol. 1, p. xxix.

‡ Origin of Engraving, by W. Y. Otley, (vol 1, p. 99), Dublin, and others.

At the dispersion of Mr. Inglis's Library in 1826, the copy, in its present state in morocco, was sold for 36*l.* 15*s.* 0*d.*, about one fourth of its value as now estimated. Since the sale of Mr. Inglis's Library, it became the property of Lord Vernon, with whose more valuable Books and Manuscripts it passed into the hands of its present possessor, Mr. Holford.

III. RENOARD Copy, *uncoloured*.—This is now in the possession of Mr. Loscombe, of Clifton. It wants pages i, viii, and ix, the deficiency of the two latter being supplied by coloured impressions of the same edition as that preserved in the Bodleian Library referred to in p. 64.

IV. GRENVILLE Copy, *uncoloured*.—This is now in the British Museum. It formerly belonged to Gaignat (Catalogue, No. 112), and was sold at the MacCarthy sale, (Catalogue, No. 134). When in the Gaignat Library, it was bound up with the copy of the *Apocalypse*, also in the Grenville Collection, bequeathed to the British Museum.

V. BRITISH MUSEUM (Royal Library) Copy, *uncoloured and mounted*.—This was also formerly in the Gaignat Collection, (Catalogue, No. 113).

VI. BRITISH MUSEUM (Print Room) Copy, *uncoloured and unbound*.—Some years since, this was in the possession of the late Mr. Samuel Woodburn*, after which it passed into the collection of engravings formed by Mr. Cunningham, a collection purchased entire by Mr. Smith, and by him sold to the Trustees of the British Museum. The copy has been cut in half-sheets, and mounted. It has a duplicate of the first sheet, pages a and b, taken from another edition. The paper upon which this sheet is worked is of a much thinner quality than any other we have previously met with as used for the Block-Books, and is apparently of Italian manufacture. It has for its water-mark on a, *The three mounts within a circle*. The next leaf c is also of the same edition, and bears the same water-mark. These three leaves (a, b, and c) were obtained from an imperfect copy in the possession of Messrs. Payne and Foss. The remaining twenty-eight leaves of that copy were sold at the sale of their stock of books in 1849, when they were purchased by Mr. Stevens, the American bookseller, for 11*l.* 5*s.*

VII. SPENCER B. Copy, *uncoloured*.—This is in the finest possible state of preservation, and is bound up with a copy of the fourth edition of the *Apocalypse*, particularly referred to in p. 22. The imperfect copy from which pages a, b, and c, as above mentioned, were taken to complete the copy No. 6, is of this edition.

* In the original tracings of the water-marks of this copy, made by my father many years since, I find that the copy, when in Mr. Woodburn's possession, wanted leaves b and c.—S. LEIGH S.

VIII. LUCCA Copy, *coloured*.—It was formerly in the possession of Count de Lucca, whose library was brought over to this country by the Abbé Celotti, and sold in 1826. It afterwards passed into the Libraries of Mr. Broadley and Mr. Ker. It was purchased at the sale of Mr. Ker's Library, in 1848, for 89*l.* 5*s.*, for the Trustees of the British Museum.

IX. SYKES Copy, *uncoloured*.—This contains only the first twenty pages, a to b. It was in the Library of Sir Mark Masterman Sykes; whence it became the property of Francis Douce, Esq., with whose collections it is now deposited in the Bodleian Library. At the sale of the Sykes Collection, in 1824, it was bought by Mr. Thorpe for 18*l.* 17*s.* 6*d.* It was re-sold in 1824, in Mr. Thorpe's stock, for 7*l.* 7*s.*; when it was bought by Mr. Rodd, who sold it to Mr. Douce.

X. RENDORP Copy, *uncoloured*, and wanting page xxxii. m.—This formerly belonged to Scrivenerius, the Historian of Harlem. It was afterwards in the collection of the learned John Rendorp, of Marquettæ and Amsterdam; whose Library was sold at Wellington-street in 1825, when the copy was purchased for 17*l.* 8*s.* 6*d.* In whose possession it now is we know not.

XI. PEMBROKE Copy, *uncoloured*.—A very fine copy, preserved at Wilton House in the Library formed by Thomas Earl of Pembroke.

XII. BODLEIAN LIBRARY Copy, *coloured and mounted*. Whence this copy was obtained we are unable to learn.

Of the *eight* copies, we have had the opportunity of comparing *side by side*, we find—

No. 1. *Spencer A.*, No. 3. *Renouard*, and No. 8. *Lucca*, to be of the *same* edition, and to have been taken off from the *same* series of wood-blocks, though at *different periods*, the impressions in some cases being more perfect than in others. Those in the *Spencer* copy are in a very perfect state, and those of the *Lucca* copy have been taken off at a *much later* period. Our first idea on examining the *Lucca* copy, when it occurred again for sale in 1848, was, that the impressions had been taken off from another series of blocks; and, from the peculiar appearance of the colouring, and the extreme delicacy or thinness of the more minute portions of the engraving, that it was an edition executed in *Italy*. Since the volume has become the property of the Nation, we have had an opportunity of examining it more minutely: the result of which is, that we discover the

impressions to have been taken off from the *same* series of blocks as were used for the *Spencer* and *Renouard* copies when in an almost worn out state. The wood-blocks were no doubt well cleaned prior to the impressions in the *Lucca* copy being taken off; but in consequence of their having been previously so much used and worn, the impressions then taken off became weaker, and, in many instances, the more delicate lines of the engraving became scarcely visible, as may be more particularly seen in the 19th and many other pages.

Pages xxxviii .s., xxxix .t., and xl .b. of the *Lucca* copy have been taken off from another series of blocks, and the paper used is of a different quality. On examination, we find these three pages to be impressions from the same blocks as were used for the copy now in the Print Room of the British Museum, No. 6.

No. 2. *Inglis*. We consider this copy to be one of the earliest of the work as it was first issued. Pages (v-vi), (vii-viii), (xiii-xiv), (xvii-xviii), (xix-xx), (xxi-xxii), (xxv-xxvi), (xxvii-xxviii), (xxix-xxx), (xxxiii-xxxiv), (xxxv-xxxvi), (xxxvii-xxxviii), forming no less than twelve sheets or twenty-four of the pages, have been taken off from the *same* blocks (but in a much more perfect state) as were used for the copies Nos. 1, 3, and 8. When examining all these eight copies, we took the pages in their regular order, one at a time, noting, as we went through them, the differences that occurred, not having any idea of what the result would lead to. On reference (while writing these observations) to our notes of the variations in the design and other parts of the pages, we find their correctness much supported by the circumstance of the pages, to which we had noted "*Same as 1,*" forming separate sheets, the designs having been engraved in pairs upon one and the same block, as has been shewn by the fact of breakages occurring in the wood across two pages occasionally, more particularly in pages xxix .i., and xxx .f., in the *Grenville* Copy (No. 4), and pages xxxiii .n and xxxiv .o in the *Spencer B.* copy (No. 7).

The other sixteen pages in this, the *Inglis* copy, and from which the same pages in Copies Nos. 1, 3, and 8, were probably copied, present many variations, as particularly noted. The fact of the paper upon which the impressions from the blocks in all the several copies (when perfect) have been taken off being severally all of the same quality, and bearing generally a water-mark of the same character, satisfactorily proves that they were published by the same person or persons, the possessors of the wood-blocks. It also proves that the copies were not made up from a large stock of impressions, as has been supposed, but that the wood-blocks were used at different periods, as required, according to the demand for the work. We would not, however, assert the non-existence of copies made up of odd impressions, issued about the same time and by the same persons.

Since the examination of the eight copies of this work, we have had the opportunity of inspecting the copy preserved in the *Pembroke* Library at Wilton

House*. It is of the same edition as the *Inglis* copy; but the pages presenting the same breakages, though in some cases to a greater extent, prove it to be a later impression. For instance, in .a. the left border is more broken away. In .g. the block is split in the centre design. In .h. a piece is broken out of the middle of the right border; and in .s. in the second alphabet, the same breakage in the upper part of the right border occurs, but the top border is broken away over the centre design. The leaves are firmly pasted together, and the copy wants ten pages, viz. a, b, g, h, i, k, l, m, in the first, and n and o in the second alphabet.

No. 3. *Renouard*.—Previously noticed in connexion with No. 1.

No. 4. *Grenville*.—Here we have altogether another edition, composed of impressions from an entirely new series of wood-blocks, apparently copied for the most part from the series we have designated as No. 2; but though they are very close copies of very many of the pages, yet there are a great many variations, as seen by our notes thereon; for instance, page xix differs very materially. They have evidently been engraved by another hand. They are more coarsely executed; and the pages differ in their dimensions, being for the most part longer. They have all the appearance of having been engraved by the *same hand* as the pages of the *Third* edition of the *Apocalypse*. The circumstance of the *Grenville* copy of this edition of the *Biblia Pauperum* and the *Lang* copy of the edition of the *Apocalypse* being taken off on paper of a similar texture, as also the fact of their having been originally bound in the same volume, warrant us in believing them to have been engraved by the same person, and issued simultaneously.

No. 5. *British Museum (Royal Library)*.—This is composed of impressions taken from the same wood-blocks as were used for Nos. 1, 2, and 3.

No. 6. *British Museum (Print Room)*.—This copy, as we have before stated, wants the original pages ii and iii (b and c)†. On reference to our passing notes by way of comparison with the other copies, we find that a great number of the pages differ very much in their design from those in all the other copies, and that very many are noted as “*very like*” or “*close copies*” of Nos. 2 and 4, but in no instance are they noted as the “*same*.” The paper on which the impressions have been taken off is of a much coarser quality than that used in many of the other copies; and they present

* On my application, in June, 1853, to the Right Honourable Mr. Sidney Herbert, he most kindly had the several copies of the Block-Books in the Library forwarded to his mansion in Belgrave Square for my inspection.—S. LEIGH S.

† The three pages inserted in this copy to make up the deficiency are impressions from the same wood-blocks as were used for those in the *Spencer B.* copy.



In lines of this plate comprising (as stated pp. 47 and 63) the whole of the last page of the Lucina Copy, the entire design, together with that in the Grosvenor Copy, are given, the same design occurring in Plates XII and XXXIII shows as one view a specimen of the variations that occur in the Engravings of four out of the several editions of the Biblia Pauperum.

Revised by H. M. G. 1891

generally a very thick and muddy appearance, owing, probably, to the blocks having been overcharged with ink.

It is very certain, however, that the impressions composing this copy have been taken off from another series of wood-blocks, and evidently executed by another hand. That they are early impressions from this new series of wood-blocks is also very evident, from the fact that the whole are in a very perfect state, the borders and other parts not presenting any breakages.

With the view of shewing the difference in the style of engraving of this and the other series of designs, we have given a fac-simile (Plate XIII) of what should be the last page in this copy, the one therein being a mutilated impression. Our fac-simile is taken from the last page in the *Lucca* copy, that being a perfect impression from the same block. Here, it will be seen, that, though the general tenour of the design is the same as in Plate XI, yet there is a marked difference in the expression of the countenances, particularly in the figures composing the centre subjects.

No. 7. *Spencer B.*—This is also from another series of wood-blocks. The pages correspond more with the *Grenville* copy, No. 4, than with any of the others, though, in many instances, the minor parts of the designs are somewhat altered. One remarkable difference is, that the lines in the arches above the pillars are finer, fewer, and more perfect. In the second alphabet, pages *n*, *o*, *r*, and *s* have the dot on either side. The impressions throughout this copy have been obtained from the blocks when in a very perfect state.

No. 8. *Lucca.*—This has been previously noticed in connexion with Nos. 1 and 3.

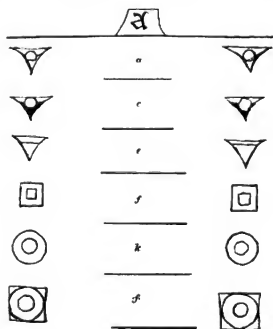
The result of our having been enabled to compare, side by side, the *eight* named preceding copies of this work, is, that it enables us to decide, without much fear of contradiction, that out of these eight copies *five* are of different editions, that is, that the impressions are obtained from five different series of wood-blocks.

After this most careful examination and comparison of the designs (independent of the arguments we shall adduce when on the subject of the *water-marks*), we venture our opinion that the following was most probably the order of the publication of these several copies of the work:—

FIRST EDITION	Ingles Copy, No. 2.
SECOND EDITION	Spencer A., No. 1; British Museum, No. 5; Renouard, No. 3; and Lucca, No. 8. Copies.
THIRD EDITION	Grenville Copy, No. 4.
FOURTH EDITION	Spencer B. Copy, No. 7.
FIFTH EDITION	British Museum (Print Room) Copy, No. 6.

It must not be presumed, that, from our having specified only *five* editions, we consider there were no more. There were, no doubt, many other editions of the work published, probably in Holland and also in Germany. On examining the copy in the *Bodleian* Library, we find it to be a distinct edition, and hitherto undescribed, though slightly noticed by Heineken, p. 322. The engraving throughout is in a very coarse style, and the impressions are coloured in an equally coarse manner. We would have given a fac-simile of the first page from that copy, but our artist could not have made a satisfactory one, owing to the finer outlines in the engraving being concealed by the coarse metallic colours used in its rude decoration.

The design in the subjects is occasionally different; for instance, in *a* and *b* the upper and lower text are inclosed within lines, and in *c* and *d* the upper text only is within lines, the text in all the other pages being, as before, not inclosed. In *a*, the under part of the canopy in centre, and some of the ground work, are left *solid*. In *c*, the ground-work of the canopies on the left and centre is left *solid*. In *d*, the ground-work of the Tripticon on the right is left *solid*, as also of the Tablet on the left. In .m. one of the two trees and the mountain in the back ground of the left centre design are omitted, as also some buildings in the right centre design. The pillars are, in very few instances, shaded, and the ornaments in the centre of the upper part of the pillars differ from those in the preceding editions. Of the latter variations we have selected the following, in order to distinguish that which we designate as the *SIXTH EDITION*; an edition, however, which we are rather inclined to think was not issued in the same locality as the five preceding.



Out of the six (earliest) editions of the *Biblia Pauperum* enumerated by us in the preceding pages, we find only two to correspond with those described by Heineken. These are his second and third editions, the one agreeing with the *Inglis* copy, placed by us as the first edition; and the other, the same as the *Spencer* B. copy, placed by us as the fourth edition.

We do not profess to be sufficiently acquainted with art, to suppose for a moment that the order of the six editions, as placed by us, will be acknowledged to be correct. We think, however, that any person, without much pretension to a knowledge of engraving, will, on examining our fac-similes of the first and last pages of the edition (among the German Block-Books) placed by Heineken as the *first* of the work, agree with us, that they are of a very different and inferior style of engraving when compared with the fac-similes of the same pages from the *Inglis* and *Lucca* copies, Plates XI and XIII.

That edition, we have unhesitatingly placed among the Block-Books of Germany. Any person possessing a copy of the work of Heineken will see, on comparing his fac-simile of the last page (pl. 6, p. 293) with ours, that we have made no mistake as to the identification of the editions, for the very same breakages that are at the upper part of the right hand border in his fac-simile, occur in ours, thus satisfactorily proving the impressions to have been taken from the same blocks. Furthermore, that edition is evidently a *coarse fac-simile*, page for page, of the copy in the Bodleian Library, placed by us as the sixth edition; and had Mr. Ottley compared the fac-simile given by Heineken with the original of the last page in the copy in that library, he would have at once discovered that the fac-simile could not have been made from a copy of the same edition. Mr. Ottley would then not have made the following observation:—"I find, however, that Heineken is correct in the description given by him of the edition he terms the first, having lately had an opportunity of examining the copy of the *Biblia Pauperum* preserved in the Bodleian Library, which is of that edition*."

Heineken†, on the authority of Meerman, refers to another copy of what he considers the first edition in the Library of Corpus Christi College, Oxford. Not finding, however, a copy of the work in that Library, we have hitherto considered it as an error of Meerman's; but on referring (when closing our present observations on the *Biblia Pauperum*) to his *Origines Typographicæ*, we find the mistake to have arisen on the part of Heineken, and that the copy quoted is in the Library of Corpus Christi College, Cambridge‡.

* Origin of Engraving, Vol. I, p. 129.

† "Le même auteur parle de deux Exemplaires, qui sont conservés en Angleterre dans la Bibliothèque Bodléienne et dans celle du Collège de Corpus Christi à Oxford, et qui sont suivant notre arrangement, de la première édition, n'ayant pas des points aux lettres *n, o, r, s*."—Page 322.

‡ "Exempla enim Bibliothecæ Bodleianæ in urbe Oxoniæ et Collegii Corporis Christi Cantabrigiæ."—Vol. I, p. 227, note.

Mr. Ottley*, not having referred to the original, follows Heineken; thus affording an instance of those frequent mistakes that arise from one author quoting another, taking for granted that the mere reference to the work of an author of high reputation is a sufficient guarantee for its correctness. The copy referred to by Meerman is among the books left by Archbishop Parker to the said College at Cambridge. It wants the first and last pages; and is, we believe, an earlier edition than that in the Bodleian Library.

Mr. Ottley has devoted many pages† to the description of this Block-Book, embodying therein all the observations given by Heineken in respect to the several editions. It is, however, very evident that Mr. Ottley had, at that time, only examined one‡ of the copies in the collection of Earl Spencer, and the copy in the Bodleian Library; and that he drew his conclusions respecting those two copies from memoranda only, as he observes at p. 130:—"I had not the opportunity of *comparing* these two copies together, but examined the one only two days after I had examined the other." Mr. Ottley, therefore, not having, as stated by him, the opportunity of inspecting any other editions mentioned by Heineken, or, indeed at the time of writing, any other copies of these the earlier editions of the work, was, of necessity, obliged to content himself with merely stating (p. 131) that "*The four first editions, according to Heineken, are correct copies of each other.*"

Since the year 1816, when Mr. Ottley gave to the bibliographical world his observations on the Block-Books§, many of the various copies of these interesting xylographic productions have changed proprietorship, both in this country and on the continent. Hence our opportunity, from time to time, of making memoranda of the several copies noted by us; and had Mr. Ottley been able to have availed himself of the opportunities we have had of simultaneously inspecting so many copies of the *Biblia Pauperum*, there is very little doubt but that he would, from his great knowledge in works of art and design, have been able to have placed the six (earlier) editions enumerated by us in their correct order of publication. Indeed, it appears to have been a matter of regret with Mr. Ottley, that he had seen so few copies, for, in a letter written by him relating to the *Grenville* copy||, he states,—“Had I an opportunity of comparing the different editions of the *Biblia Pauperum* together, I think I should find a something of spirit in the original one distinguishing it from the others.”

In respect to the *fourth* of the earlier editions named by Heineken (pp. 307-8), we must at present be content with the following information, given by him from

* Origin of Engraving, Vol. I, p. 130, note.

† Ibid., pp. 111—138.

‡ Mr. Ottley was probably not aware of there being two copies in the Library.

§ History of Engraving, Vol. I.

|| Bibliotheca Grenvilliana, Vol. I, p. 79.

the copy* examined by him in the Imperial Library at Vienna, "La quatrième édition est plus aisée à reconnoître, elle n'a point de lettres, qui marquent ses planches, comme les autres. Peut-être est ce la plus ancienne. Qui sait, si les copistes n'ont pas ajouté dans la suite les lettres, pour aider l'imprimeur à bien ranger les planches." Thus we learn, that this fourth edition has no alphabets or signatures; and that it may be composed of impressions taken from the first series of blocks on which the original designs of the artist were engraved, before the introduction of the signatures.

The want of signatures in the edition of the *Apocalypse* we place as the first of the work, induced Heineken to consider that edition to have been issued subsequently to those with signatures. Here, however, he reverses his opinion, thinking that, from the absence of the signatures, his fourth edition of the *Biblia Pauperum* may perhaps be found to take precedence of all others. On referring to our observations on the *Spencer* copy of the *Apocalypse* (p. 35), it will be seen that its want of signatures has not been the cause of our considering it as the first edition.

In the foregoing observations on the *Biblia Pauperum*, as also upon the *Apocalypse*, we have referred, chiefly, only to those copies we have had the opportunity of personally inspecting, a plan pursued by us in respect to all the various other Block-Books which will come under our notice.

In the many magnificent and old family libraries in this country may probably be found copies of these early Block-Books, which, from the difficulty of access† for the purposes of minute examination, have escaped the notice of bibliographers. The "Repertorium Bibliographicum," compiled by W. Clarke‡, an eminent bookseller, gives an account of all the more Celebrated Collections of Books in England, wherein, of course, the library formed by Thomas Earl of Pembroke, at Wilton House, is noticed, at the same time giving a list of some of its more rare and valuable works. No mention, however, is made of the xylographic treasures which have formed, for nearly a century, a distinguished feature in that collection.

We have endeavoured, in those copies mentioned by us, to trace them through their various possessors, a matter frequently difficult, as the volumes, in some instances, get rebound, by which occasionally all previous memoranda are obliterated§ or lost.

* This copy is stated by Heineken (p. 318) to want the first page. It is, we believe, the only one of that edition known to exist.

† The Library of His Grace the Duke of Devonshire contains the copy of one of the early editions of the *Biblia Pauperum*, which was sold in 1815, at the sale of the collection of Mr. Edwards, for 210*l*.

‡ Mr. Clarke of New Bond Street, for many years the confidential agent of the late William Beckford, Esq., of Fonthill. He was much respected, and died at an advanced age some years after he had retired from business.

§ Such is the case with a copy of the *Biblia Pauperum* placed by Heineken as the first edition. Had we not some years before made particular memoranda respecting some of the pages, we should not have discovered (in its present mounted and rebound state) that it was the same copy as belonged to the late Lea Wilson, Esq., of Norwood.

As we hope that, at some future time, we may have the opportunity of visiting the Public Libraries on the Continent, we have purposely abstained from mentioning the numerous copies* of the several works there preserved. To have attempted a description of the many Xylographic Treasures in the Imperial and Public Libraries of Vienna, Munich, Stuttgard, Wolfenbittel, Gotwic, Paris, and other places, would have been to us most unsatisfactory, and to our readers more particularly so, as, owing to our having ventured on a different arrangement in respect to the order of the editions to that hitherto usually adopted, we could only have noted the mere existence of the copies in the several libraries on the authority of eminent Bibliographers, since the publication of whose works many changes may have taken place in the disposition of the books themselves. Should our hopes be realised, we may be enabled to publish an Appendix to the present work.

* Except those copies preserved at Harlem, as they were personally examined by Mr. Sotheby many years ago.

ADDITIONAL NOTES AND OBSERVATIONS

RESPECTING

THE SEVERAL EDITIONS OF THE BIBLIA PAUPERUM.

MANY months after the printing of the preceding pages, His Grace the Duke of Devonshire* did us the special kindness of forwarding, for our examination, the copy of the *Biblia Pauperum* mentioned in note, p. 65.

On the receipt of the volume we immediately tested the use of our detailed notes (pp. 50-7) of the variations in the designs of the several copies we had previously examined. From those notes we had no difficulty in deciding the *Chatsworth* copy to be of the same edition as the *Grenville* copy, No. 4, with the exception of the first leaf; but as, on reference to our notes, we found some trifling variations, we took the volume to the British Museum for the purpose of comparing them. The impressions in both copies corresponded; and as the various breakages and other imperfections agreed, it clearly shewed that they were obtained from the same wood-blocks at about the same period, the only difference being, that those in the *Chatsworth* copy are a little sharper and in a darker ink. The first page of that copy is of the same edition as *Spencer A* copy, No. 1. That leaf has evidently been taken from a copy formerly in the *Bibliothèque Impériale*†, at Paris, as in the centre of the page occurs the official stamp of that Library, though only visible by holding the leaf up to the light, owing to paper being pasted on the back of it.

* Previous to my examining, in 1852, at the British Museum, the eight copies of the *Biblia Pauperum*, as stated, p. 50, I applied to the Duke of Devonshire to be allowed the inspection of the copy in the library at Chatsworth, hoping that His Grace would have the volume forwarded to London for that purpose. His Grace, however, most kindly sent to me an order to see it at Chatsworth, but subsequently, at my urgent request, had the volume brought to London, with the view of meeting my wishes, in order that I might be able to compare it with other copies at that time more immediately available to me for the purposes of examination. Owing to some mistake, I did not then see the volume; but after I had, in 1854, printed the preceding sheet H, I forwarded a copy of that sheet to Mr. Milward, Librarian to His Grace at Chatsworth, requesting him to collate the copy according to the memoranda therein stated. This he did, his collation at once proving the utility of the notes, and identifying the edition to be the same as the *Grenville* copy in the British Museum. Mr. Milward observed, in his communication,—“I cannot think how it was that you did not see the book when in London, as I have now His Grace's letter before me, in which he says he should like to indulge you with a sight of it.” On hearing from Mr. Milward that I had not seen the volume, His Grace the Duke of Devonshire took the opportunity when visiting, in 1855, Sir Joseph Paxton, of having the volume conveyed to me, the residence of that gentleman (Rockhills, Sydenham), close to the north end of the Crystal Palace, being within a few minutes' walk of my dwelling (The Woodlands, Norwood). Having, at p. 20, note *, mentioned the kindness of His Royal Highness the Duke d'Aumale in personally delivering to me his copy of the *Apocalypse*, I hope I may be pardoned in thus minutely recording the above very similar act of kindness on the part of His Grace the Duke of Devonshire in thus aiding my efforts to embrace every available opportunity of obtaining information on the subject of my pursuit.

† It gave me much pleasure immediately to communicate the discovery of this circumstance to M. Libri, as affording a remarkable instance of public property passing into the hands of a private individual. The Duke of Devonshire obtained the copy, in 1815, at the sale of Mr. Edwards' library. That the leaf was stolen from the

The opportunity thus afforded us of comparing the *Chatsworth* and *Grenville* copies, enables us to add the subjoined memoranda, and at the same time to correct a few slight inaccuracies we found in our previous notices of the variations in the *Grenville* copy. We here observe, that those minute collations of the variations in the designs in the several editions were not originally made with the view of publication, but rather as notes of reference in the event of our meeting with other copies during the progress of our work. Finding, however, that they would be of use in enabling the possessor of a copy to discover at once of what edition it was an impression, we thought it better to print them, even though a few trifling errors might be found by eyes more discerning than our own.

ADDITIONAL MEMORANDA RESPECTING THE EDITION OF THE BIBLIA PAUPERUM,
ENUMERATED AS No. 4. (pp. 50-9.)

The Grenville Copy.

PAGE II. *b*

Upper centre ornament thus—



— III. *c*

None of the triangular ornaments are shaded.

— VII. *g*

One of the triangular ornaments shaded.

— VIII. *b*

Only one of the triangular ornaments is shaded.

— XII. *n*

None of the triangular ornaments are shaded.

The left outside pillar is shaded, *not* the outside right.

The two dots occur in the nimbus of Christ.

PAGE XVIII. *g*

All the pillars are shaded. A slight breakage in outside right border just above the pillar.

Upper ornament thus—



— XIX. *t*

Left border broken only in two places, upper part.

— XX. *h*

Right, centre, and outside pillars shaded.

— XXIV. *b*

Upper centre ornament thus—

The upper ornament in all the pages to the right varies very much in this edition.



— XXX. *k*

Upper ornament thus—

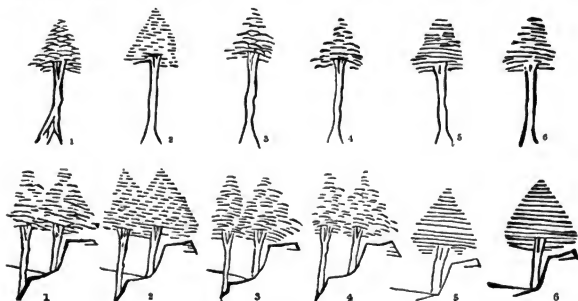


While examining the several copies of the *Biblia Pauperum* that had come under our notice, the peculiar and varying formation of the foliage of the trees in each edition attracted our attention; so much so as to induce us to make, as matter of future reference, tracings of some of the same trees in each copy. At page 56 we have given the *Tiara* of Moses as it occurs in page xxxv in the several copies quoted. There, however, it is seen that in those copies numbered 1, 2, 3, 5, and 8,

Royal Library is beyond a doubt. Who, then, was the thief? Not its present possessor, the Duke of Devonshire, or its former proprietor, Mr. Edwards. But had M. Libri been the unlucky owner of the volume, he would most certainly have been denounced as having abstracted the said leaf to complete his copy! Since the preceding remarks were written, it is most gratifying to record that the French Government, desirous to repair the injury inflicted on the character of M. Libri, has lately (June 1857) restored to him a very large portion of his Library.

the form is the same (though, perhaps, it may slightly differ in the lines of shading); consequently an edition could not be definitively determined by reference only to that design.

Not so, however, in regard to the foliage of the trees. In each edition the design materially differs more or less throughout. From the various tracings we made, we subjoin that of one of the trees occurring on page xxix, sign. .i. and two from page xxxiii, sign. n



Nothing can more clearly prove the use of six series of blocks in the seven editions than the above cuts.

In again having here to refer to the copies in the order of the editions as enumerated by us at p. 63, we do not presume that our arrangement of them will be considered conclusive. We merely venture an opinion on that point. The *Grenville* copy, which we have placed as the *third* edition, may have been issued after that in the Print Room in the British Museum, placed as the *fifth* edition. We now refer to the above wood-cuts*.

1. FIRST and SECOND EDITIONS. The design of the trees is, for the most part, of the same character as in the single tree, while others are of coarser design, as in the two trees, (No. 1 below.)

We believe the *Inglis* (now *Holford*) copy to be of the *First* Edition. A portion of the same wood-blocks, including pages xxix and xxxiii, as stated p. 61, were, however, subsequently used for what we have placed as the *Second* Edition. Consequently, as the same wood-cuts of the trees are applicable to the two editions, a

* I do not insert the wood-cuts as minutely accurate fac-similes. They were traced by me merely as memoranda, but will here sufficiently serve the purpose for which they are intended.

reference to the designs of the upper ornaments of page 11, as given in fac-simile p. 51, will at once distinguish the editions. Copies of each may exist, of which the impressions are all of one series of wood-blocks.

2. **THIRD EDITION.** The pyramidal formation, generally, of the trees is very peculiar, and the engraving by short horizontal lines equally so.
3. **FOURTH EDITION.** The design of the trees much resembles those in the first and second editions.
4. **FIFTH EDITION.** The design is, for the most part, as in the first cut, the foliage being composed of short but thick marks, though some, as in the second cut, are more delicately engraved.
5. **SIXTH EDITION.** Many of the trees are composed of single horizontal lines, giving the trees a pyramidal form, as in the third edition.
6. **SEVENTH EDITION.** The same style as in the sixth edition is preserved, but the engraving is much coarser*. It is seen that the *two* trees are in this and in the preceding edition merged into *one*.

At the close of p. 63 we have enumerated the several copies that have come under our notice. In addition to those, we now add, to the *First* Edition, the *Pembroke* copy; to the *Second* Edition, the *Botfield* copy; to the *Third* Edition, the *Chatsworth* copy; to the *Fourth* Edition, the *Douce* copy, which formerly belonged to Sir Mark Sykes, and is now in the Bodleian Library, Oxford.

Mr. Boone, of Bond-street, has recently (May 1857) obtained from the Continent a remarkably fine and perfect copy of the *Fifth* Edition, a copy of which is in the Print Room in the British Museum. The paper in both copies is of a coarse quality, and of a brownish tint. The water-marks are of the same character, namely, the *Two Keys joined*, the *Arms of Champagne*, and the *Paschal Lamb*, as given in plate E, vol. iii., those marks having been taken from the *Museum* copy when in the possession of the late Mr. Samuel Woodburn.

It is very probable, that, on comparing the two copies carefully, some trifling variations may be found—such as may be occasioned by the want of clearness in the impression, or may have arisen from the blocks having been slightly damaged.

We have heard it stated as the opinion of Dr. Waagen, that Ruggieri, or Roger of Bruges, a disciple of Giovanni da Bruggia (John van Eyck, called John of Bruges), may have been the artist who executed the designs in the *Biblia Pauperum*. We learn from Vasari† that Roger of Bruges was at Rome in 1450, and that he was living in 1464.

* When examining the copy of the *Liber Regum* lately (May 1857) in the possession of Mr. Boone, I observed, that, in some instances, the trees were engraved in the same peculiarly coarse style.

† Vasari's *Lives of the Painters*, translated by Mrs. Foster. 5 vols., 8vo. Henry Bohn, 1855.

ARS MORIENDI.

FIRST EDITION.

PLATES XIV AND XV. THE SECOND DESIGN AND TEXT.

(From an Uncoloured Copy in the TOWN HALL at HARLEM.)

ARS MORIENDI; seu, DE TENTATIONIBUS MORIENTIUM.

BLOCK-BOOK OF TWENTY-FOUR ENGRAVED PAGES.—*Small Folio.*

This comprises a series of Eleven Designs, representing a Man on his death-bed bearing up against the last assaults of the Evil One.

Each design is accompanied with a page of descriptive text, the first design being preceded by an introduction of two pages of text, making, altogether, twenty-four engraved pages or twelve sheets. The impressions have been taken off by friction with a light-coloured material, by single sheets* and not in gatherings.

From the great marginal spaces between the designs and texts, we may fairly conclude that each design and each page of text was engraved on a separate block; and that the impressions of each design, with its text, were taken off at the same time and on one sheet, so that when folded the text would face the design. Thus the rectos of the leaf of the design, and the reverse of the leaf of the text were left blank, so that they might be pasted together, the one with the preceding page of text, and the other with the design following, and thus have the appearance of single leaves as in a usually printed book.

Each page is inclosed within a border composed of three lines, as in our facsimile. It is more than probable that this was done to enable persons to frame the designs and text separately. The work being one of contemplation as well as instruction, it was, very likely, one of the most favourite of all these works, which were at that time, no doubt, circulated to a great extent over Holland, the Netherlands, and all parts of Germany. The circumstance of only two† copies

* Several of the sheets in the *Pembroke* copy being undivided, satisfactorily prove this point.

† The *Pembroke* and *Harlem* copies, with three odd pages to be found in the Public Library at Frankfort, as noted by Heineken, p. 410. From the drawings of the water-marks, however, lately forwarded to me, occurring

of that which we believe to be the *first** edition of the work being known, and these not being perfect, tends to strengthen our opinion that many of the copies were thus disposed of.

We give the order of the pages from the *Pembroke* copy, which appears to be that of the work when issued.

PAGE I. TEXT.

"*Ars Moriendi*," and thirty lines, commencing "*Quamvis secundum philosophi*," and ending "*unitate et obedientia*."

PAGE II. TEXT.

Twenty-nine lines, commencing "*Secundo ut recognoscat*," ending "*diligenter consideret*."

PAGE III. DESIGN 1.

A sick man in bed, around the upper part of which are four devils, three holding scrolls in their hands, the centre one inscribed "*Fac sicut pagani*." At the head of the bed are figures of God the Father, Christ, and the Virgin Mary, intended to represent the Trinity. At the foot of the bed, on one side, are a king and queen kneeling before a pillar, on the top of which is a king holding a spear in his left hand. On the other side are two figures, male and female, each holding a scourge, receding from the scene.

PAGE IV. TEXT.

"*Tentacio dyaboli de fide*," and twenty-six lines, commencing "*Ex quo fides est*," ending "*ut possit sustinere*."

PAGE V. DESIGN 2.

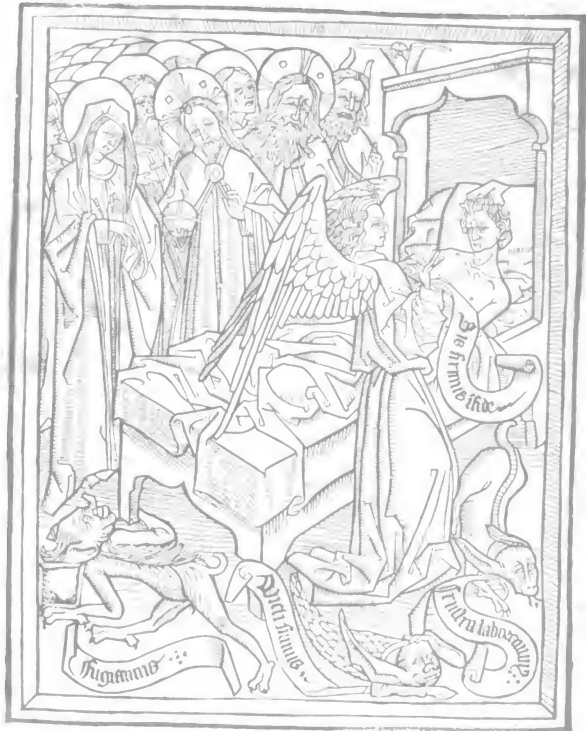
A ministering angel is consoling the dying man, and holds a scroll "*Sis firmus i fide*." In the upper part appear God the Father, Christ, the Virgin, and the Twelve Apostles, Judas Iscariot being designated by a pair of horns. In the foreground are three devils of hideous forms, each holding a scroll, and running away; the devil at the left corner holds in his left claw a plain square tablet† and scroll "*Fugiamus*."

in one of the copies in the Royal Library at Munich, we are inclined to believe that copy to be of the same edition.

* We are inclined to think that that which Heineken places as the first edition is of a very different character; it is, according to his own account, engraved in a very inferior style. Besides which, the twelve sheets are divided into four gatherings of three sheets each, a plan not adopted in the earliest editions of the Block-Books.

† Such is the case in the impression of the *Harlem* copy. See our fac-simile of this design. As in this design in the small folio edition, supposed to have been printed by Guldenschaff, the same tablet bears the letter C as a signature, so probably might some of the earliest impressions of this the first edition. Our fac-simile shews evidently a damage in the block, as if some letter had been obliterated.

XIV.



O bona suspuratio angeli de fide
 Quia a primani temptatione diabolus dat angelus bona
 suspuratio dicens homo ne credas peccatis frater
 bonibus diaboli cum ipse sit deus. Nam mercedem pro hostia
 reus d'cepit nec aliquo modo in fide dubites licet laici vel uel
 laici conuicti reddere non ualeant quia si conuicti reddere posses
 nullatenus esset uirtutis in ista illud gratia fides non habet
 meritum cui humano ratio perbet expulsum. Sed in quento
 uerba sanctissimi patrum habet scriptum ad hanc 6 xi. dicens
 Sive fide impossibile est placere deo. Et Johannes tricio. Qui
 non credit iam iudicatus est. Et Bernardus dicens fides est
 per se gratia inter uirtutes. Et ibi. Sentes: sint inania parti
 cipio fidei xpi q' carnis xpi. Considera etiam fidem antiquo
 rum fidei abraham ysaac et iacob et quidam gentium sa
 at iob iacob meritis et simulat similitudinem apolloniam uer
 non inuitabili uirtutum confessorum atq' uirginum. Nam p
 fidei omnes antiqui et moderni placent. Per fidem sancti
 tate p' trine sup a quibus auihulauit. Sanctus iohannes uerum
 sub p'mianum siue uocumeto bibit montes calpy orante alpe
 audire per fidem aduerti sunt. Et idro fides ad eo uirtute be
 uedicta. p' terra uirtute debes resistere dyabolo et tunc uirtute
 credere omnia mandate. ecclesie. quia lauda ecclesia a rare
 nou potest nisi a spiritu sancto regatur...
 Nota spatio m'itatus lantib' temptationi contra fidem cogit
 primo qua necessaria est fides quia sine ea nulla saluari po
 tui. Secundo cogit q' uilis est quia potest omnia diuine
 donum. Quia possibilia sunt credenti. Et ibi. Quod
 nix o'antes peruenit credite quia amplexus. Et sic uirtutis
 fiant de regis dyabolo resistere. Quare etiam bona est ut
 sub homini fidei certa agouz autem alia uoce dicitur plur
 eliq' uirtutis ut per hoc uirtutis ad fidei constantiam am
 uirtutis et dauides qui illud audire abhorrant abiguntur.

g. u. u. u. u. u.

PAGE VI. TEXT.

"*Bona inspiratio angeli de fide,*" and thirty-one lines, commencing "*Contra primam temptationem,*" ending "*audire abhorre ut abigantur.*"

PAGE VII. DESIGN 3.

The dying man is here beset by six devils, five holding scrolls, accusing him of various sins, as inscribed thereon, that on the right being "*Ecce peccata tua.*" Above are two of the relations of the dying man, and at the foot are the persons whom he has supposed to have injured.

PAGE VIII. TEXT.

"*Temptatio dyaboli de despacione,*" and twenty-eight lines, commencing "*Secundo dyabolus,*" ending "*offendit depacio.*"

PAGE IX. DESIGN 4.

On the top of the bed of the dying man is a cock, and at the side St. Peter, Mary Magdalene, and the dying penitent thief on the Cross. In front, is a ministering angel, holding a scroll "*Nequaquam desperes.*" At the foot of the bed are Saint Paul and his horse fallen; a devil on the right holding a scroll, another devil concealing himself under the bed.

PAGE X. TEXT.

"*Bona inspiratio angeli contra despationem,*" and twenty-seven lines, commencing "*Contra secundam temptationem,*" and ending "*propter eam quemque peccata.*"


PAGE XI. DESIGN 5.

The dying man is shewing his want of patience under his sufferings by kicking one of two persons who are ministering to him. Over the bed is an inscribed scroll. In front is an attendant bringing refreshment, and at the side is a devil, near a table overthrown, a scroll issuing from his mouth "*quia bene decepi eum.*"

PAGE XII. TEXT.

"*Temptatio dyaboli de inpatientia,*" and twenty-seven lines, commencing "*Tercio dyabolus temptat,*" ending "*Caritas pateriens bene benignus est,*" followed by an ornament in the form of a devil-serpent.

PAGE XIII. DESIGN 6.

At the head side of the bed are God the Father and our Saviour. At the side and foot are the Saints of the dying man, Saint Stephen, Saint Barbe, Saint Sebastian, and Saint Catherine, and a ministering Angel. In the right corner is a devil standing on his head, and holding in one claw a tablet, thus— a scroll "*labores amisi.*" Another devil is under the foot of the bed, a scroll issuing from his claw.

PAGE XIV. TEXT.

"*Bona inspiracio angeli de paciencia*," and thirty-five lines, commencing "*Contra terciam temptationē*," ending "*expugnatore urbium*."

In this text and in that of the two following pages all the letters *u* have a small *o* over them, thus *ū*, which gives the page a singular appearance.

PAGE XV. DESIGN 7.

In the upper part are God the Father, Christ, the Virgin, &c., looking on, while the bed of the dying man is surrounded by numerous devils, offering him crowns, one of which the dying man takes. Three of the devils hold scrolls, one inscribed "*Coronā meruisti*." Over the bed is a scroll "*Tu es firmus in fide*."

PAGE XVI. TEXT.

"*Temptacio dyaboli de vana gloria*," and twenty-six lines, commencing "*Quarto dyabolus temptat*," ending "*de iusticia sua presumpserit cadit*."

Heineken, p. 410, gives the annexed tablet with the letter H, as occurring at the bottom of this design in the impression of the page preserved in the Public Library at Frankfort.



Our drawing, made from the Harlem copy, gives the letter K.




The design in the *Pembroke* copy has neither one nor the other.

PAGE XVII. DESIGN 8.

Above is represented the Holy Trinity, the Virgin Mary, and Saint Anthony. On either side, and at the foot of the bed, is a ministering angel exhorting the dying man to humility, the upper one pointing to a scroll "*Sis humilis*." On the right is represented the mouth of Hell, wherein is a priest, a man, and a woman, the latter in an attitude of questionable decency. In front is a devil running away, and holding a scroll "*victus sum*."

PAGE XVIII. TEXT.

"*Bona inspiracio angli contra vanā gloriā*," and twenty-nine lines, commencing "*Contra quartā temptationē*," ending "*choros angelorum exaltata est*."

Heineken, p. 411, gives the following tablet  as occurring at the bottom of this design. It does not occur in the *Pembroke* copy.

The remaining six leaves, three of designs and three of text, in the *Pembroke* copy, from which our description is taken, are wanting. Our note, therefore, of these pages is taken from the folio edition, supposed to have been printed by Guldenschaff at Cologne; the designs, in that edition, being close copies of those in this edition which we consider as the first of the work.

PAGE XIX. DESIGN 9.

The dying man is here visited by his friends and relations. Around the bed are three devils, the upper one holding a scroll "*Provideas amicis.*" The devil in front is holding a scroll "*Intende thesauro,*" and pointing to a building on the left, in the cellar of which is seen a man drawing liquor from the first of four casks. On the right is a man leading a horse into a stable.

PAGE XX. TEXT.

"*Temptatio diaboli de avaritia,*" commencing "*Quinta Temptatio,*" ending "*occupari est valde periculosū.*"

PAGE XXI. DESIGN 10.

In front is a ministering angel, holding a scroll "*Non sis avarus,*" exhorting the dying man to leave his property for the advancement of the Glory of God, in opposition to the previous design. Christ is represented as on the cross, the Virgin Mary at the head of the bed, and other figures, intended to represent Christ and his flock, are on the left above. Below are two relations of the dying man going away in despair. A devil, sitting at the foot of the angel in front, holds a scroll "*Quid faciam.*"

PAGE XXII. TEXT.

"*Bona inspiratio angeli contra avaritiam,*" commencing "*Contra quintam temptationem,*" ending "*ipsorum est regnum celorum.*"

PAGE XXIII. DESIGN 11.

The dying man is here represented as in the act of dissolution, holding in his right hand the sacred taper, supported by an officiating monk. At the side of the bed is a crucifix, surrounded by saints, and on the left are angels receiving the spirit of the dying man. In front are numerous devils of hideous forms, expressing their rage and disappointment, as portrayed by the scrolls they hold, "*Heu insanio,*" "*Spes nobis nulla,*" "*Furore consumor.*"

PAGE XXIV. TEXT.

"*Si agonizans,*" &c., ending "*Sepe miserabiliter periclitantur.*" Bottom line "*Et tñ de arte moriendi q̄ ē ars artium.*"

From our fac-simile of the design of the first page, and from the descriptions we have given of the other designs, the reader can form some idea of the singularly grotesque, and, in many cases, the ludicrously absurd nature of the contents of this work, the design of which "may vie in grotesque horror with those of Teniers,

Breughel, or Callot." It was a production particularly adapted to the period, and was probably, as we have before stated, the most popular of all the works of a similar character.

Numerous, indeed, were the editions of the ARS MORIENDI that appeared during the fifteenth century. Heineken, pp. 399—428, enumerates no less than seven. Of these, however, we do not believe more than three or four will be found to come under the denomination of *Block-Books*, the descriptive pages of text in the other copies being composed of moveable type, worked off on the reverse of the designs by the ordinary printing press, and at a much later period.

The edition we consider to have preceded all the others is that of which there is a copy preserved at Harlem*, as also one in the Pembroke Library at Wilton House. It is the same edition as that placed by Heineken, pp. 408—413, as the *third* edition.

The work altogether presents a progressive improvement in the art of book-making. The designs and texts are here separate, whereas, in the *Apocalypse* and *Biblia Pauperum*, the descriptive texts are intermixed with the design; and as a work of art it is, in our opinion, far superior, not only in the *design*, but in the *execution* of the engraving.

It is a matter of impossibility, in a lithographic fac-simile, to produce that *peculiarly crisp outline* we frequently see in an impression from a wood-block, more particularly if the impression was taken off from the block when new, and if only slightly charged with ink. In that case, in order to obtain an impression, it was necessary to use a greater degree of friction, the consequence of which was, that the outlines, generally on one side more than on the other, became *sharper*, and consequently *darker*, giving to the whole impression an uneven appearance, as far as regards its colour. In making this observation, we allude, of course, only to where friction was used in the place of an ordinary printing press.

If we may judge from the drawings† from which our fac-similes, Plates XIV and XV, were made, such is the appearance of the impressions of the copy at Harlem. It is particularly so with the Pembroke copy; indeed, some of the impressions in that copy are so *faint*, that the paper is *indented* with the *outlines only*, by which, however, the crispness and delicacy of the engraving become peculiarly remarkable.

We believe we are right in stating, that, until the late Mr. Ottley visited Harlem,

* Judging from our fac-simile of the first design, the Harlem is composed of *earlier* impressions than those in the Pembroke Library. The square tablet, held in the left claw of the devil at the left bottom corner of the page, is in the Pembroke copy scarcely visible, and a piece of the left border is broken away.

† The drawings were obtained by me, as previously stated, (*note* to p. 32), through the kindness of the late Baron Van Westreenen. I much lament the decease of this most amiable man, who was an indefatigable and ardent lover of these interesting xylographic relics and early specimens of typography. I had looked forward with much pleasure, on visiting the Hague, to the examination of his collection, now, since his decease, dispersed.—S. LEIGH S.

very many years after the publication, in 1816, of his valuable work on Engraving, he had *never seen a copy of this edition* of the *Ars Moriendi*. Had he inspected the *Pembroke* copy, he would never, when entering upon an account of these very early Block-Books, have classed this work with the *Ars Memorandi**. Even Heineken, (with whom we have had occasion to differ very materially in such matters), in placing this edition as the *Third* of the work, states†:—"Le dessin est tout autre, quoique les sujets et la représentation des figures soient les mêmes. Il n'est nullement chargé et plutôt léger. Les figures sont bien drappées et faites avec goût. Quelques images mêmes sont dans le sens contraire de la première édition."

The last four pages in the *Pembroke* copy present a very different appearance to the others. The outlines are not quite so prominent, owing to the wood-block having been fully charged with ink, the consequence of which is, that the impressions are very perfect, and shewing at the same time that they were taken off before the block had been much used.

As we have alluded (note to p. 70) to the edition placed by Heineken as the *first*, and as we shall, most probably, not have an opportunity of examining a copy before proceeding to Wolfenbützel, it may be here interesting to quote his opinion (pp. 399, 400) of that edition:—

"La première est probablement celle, dont on trouve un Exemplaire‡ à la Bibliothèque de Wolfenbützel imprimé d'une encre en detrempe, qui est pâle et égale par tout le livre.

"Les caractères sont gothiques et presque de la même forme de ceux, qu'on voit dans l'*Apocalypse*, leur grosseur diminuée de plus en plus vers la fin de la page, quand il y a trop de texte pour la planche.

"Les capitales sont faites aux simples traits, pour être enluminées, comme dans l'ouvrage précédent (*Ars Memorandi*).

"Le dessin diffère de tous les autres, que nous avons vû jusqu'ici; il est lourd et chargé: il ne ressemble ni à la *Bible des Pauvres* ni l'*Apocalypse*, et encore moins à celui des *Cantiques*: l'artiste est d'une toute autre école. Il en est de même la gravure, qui est extrêmement grossière."

Heineken has given an engraving (No. 19) of one of the pages "*Intende Thesaurum*" from this edition; an edition which we suspect will be found, should we have an opportunity of inspecting the copy at Wolfenbützel, to be a coarse and late copy executed in Germany.

* "As for the '*Ars Memorandi*,' the '*Historia Sancti Johannis Evangeliste, ejusque Visiones Apocalyptica*,' and the '*Ars Moriendi*,' of which there are so many editions—and all the other Block-Books which Heineken has so elaborately described—they are evidently of another and inferior school; and, whether executed in Germany or in the Low Countries, were probably the rude manufacture of the ordinary card-makers."—

History of Engraving, Vol. 1, p. 108.

† Heineken, p. 409.

‡ This copy wants the first and second pages of text.—Heineken, p. 400, note.

§ A very imperfect copy of this edition is in the Public Library at Memmingen.

Those of our readers who happen to be possessed of a copy of the work by Heinecken will, on comparing the engraving of the page from this his first edition, with that (No. 21) from his *third* edition, see the great difference between the one and the other in respect to their design and execution.

There is an edition in small 4to supposed to have been printed at Utrecht by Peter Van Os in 1488. The designs in that edition, judging from an impression of one in our possession, are evidently copied from those in the first edition. The inscriptions, however, in the various scrolls are in the Dutch or Flemish language, with the text, also in the same language, printed on the reverse of the cuts.

In the Douce Collection in the Bodleian Library are two leaves of an edition* printed by Peter Van Os at Zwoll, in 1488, the one containing a small cut copied from one of the pages of the *Biblia Pauperum*, and the other, the last leaf of the work, bearing the following colophon:—

“Tot loue des almachighen gods en tot stichtinghe en tot tetringhe alle kersten menschen is dat boeck det gheheden is Ars Moriendi—dats die constreban sternen bolegent en gheprent te Zwol inden stichtē ban utrecht. bi mū Peter ban os Inter iaer ons heren.—
MCCCCLXXXVIII.”

Other editions no doubt appeared in the Dutch language. One was printed at Delft in 1488, another at Zwoll in 1491.

* Heinecken, p. 426, slightly mentions this edition.

CANTICA CANTICORUM.

FIRST EDITION.

PLATE XVI. THE FIRST PAGE.

(From an Uncoloured Copy in the Library of EARL SPENCER.)

PLATES XVII AND XVIII. THE FIRST AND LAST PAGES.

(From an Uncoloured Copy, formerly belonging to PETER SCRIVERIUS*, the Dutch Historian.)

HISTORIA SEU PROVIDENTIA VIRGINIS MARIE, EX CANTICO CANTICORUM.
—THE HISTORY OR PRÆFIGURATION OF THE VIRGIN MARY, FROM THE
SONG OF SONGS.

OR

EXCERPTA EX CANTICO CANTICORUM† AD TRANSMUTATIONIS ARTEM ACCOM-
MODATA.—A DIVINE ALLEGORY CONCERNING CHRIST AND HIS CHURCH.

CHRIST, THE ANTITYPE OF SOLOMON, IN THE
CHARACTER OF THE BRIDEGROOM. }

{ THE CHURCH, HIS "SISTER," HIS "SPOUSE,"
{ IN THE CHARACTER OF THE BRIDE

BLOCK-BOOK OF SIXTEEN ENGRAVED LEAVES OR PAGES.—*Small Folia.*

THE impressions have been taken off on one side only by friction on eight sheets, from apparently eight blocks‡, each sheet containing four engravings, an upper and lower one on each page.

* This copy afterwards became the property of Count Rendorp, whose Library was imported from Holland by Mr. Sotheby for sale in 1823, when it was purchased by Messrs. Harding for 31l. 10s. for Mr. Heber; at the dispersion of whose library, in 1835, it was bought by Messrs. Payne & Foss for 25l., and sold by them to the Trustees of the British Museum.

† "The Song of Solomon was written by him. It is commonly understood to represent the mutual love of Christ and the Church, under the well-known and endearing figure of a Bridegroom and Bride. The Bridegroom is considered as pointing out Christ; his friends, the angels and ministers; the Bride, the Church of Christ; and her companions, all who seek to belong to the Church. We have here a lively representation of the spiritual state of Christ's Church in this world, and of its various experiences."—*Bickersteth's Sacred Scripture Help*, p. 51.

‡ The opinion of Mr. Otley is so clear as to the number of blocks used, that it would be superfluous for us to add more thereon. We, therefore, agreeing with his views, quote his observations upon this point:—"Upon first viewing this work, I was of opinion that each of the designs contained in it was engraved upon a separate block of wood; but, upon a more careful examination, I have discovered that the contents of each two pages—that is, four subjects—were engraved on the same block. The number of wood-blocks, therefore, from which the whole was

The same inscription in the *Low Dutch* or *Flemish* language, as given in our facsimile (Plate xvii.) from the *Scrivener* copy, occurs also on the top of the first page in the copy of the same edition preserved at the Town Hall, Harlem.

That this inscription

“*Dit is die boetsienicheit bā mariē mod' gobes En is ghebrē in latū cātico.*”

was intended as a title to the work is very evident. The simple question is, whether this *Dutch* title appeared in the copies of the work when *first* issued, or whether it was affixed to copies taken off from the wood-blocks at a *subsequent* period.

We have seen and examined three editions of this work: the Library of Earl Spencer contains a copy of the *First*; the Bodleian Library a copy of the *Second*; and the British Museum a copy of the *Third*. Heineken mentions only two editions, considering our second and third to be the same. We, therefore, presume he had never seen a copy similar to that in the British Museum; and that he considered that the “*Verdussen*” copy* quoted by him, was of the same edition as that in the Bodleian Library†.

Heineken has devoted but four pages (pp. 374—377) to the consideration of this Block-Book, which is, in our opinion, not only a work of art of considerable merit, both as regards its design and execution, but it is, historically, the most interesting of all these xylographic productions, as we shall be enabled, we hope, satisfactorily to shew.

He appears to have treated the work with considerable contempt. He designates it as “*le plus gothique de tous les autres,*” and unable to get rid of the inscription or title in *Low Dutch* or *Flemish* on the top of the first page, which occurs also in the copy he saw at the Town Hall at Harlem, he is obliged to acknowledge that edition to have emanated from HOLLAND or THE LOW COUNTRIES, at the same time abusing the edition as a production UNWORTHY OF GERMANY, as seen by the annexed observations which close his notice of the work.

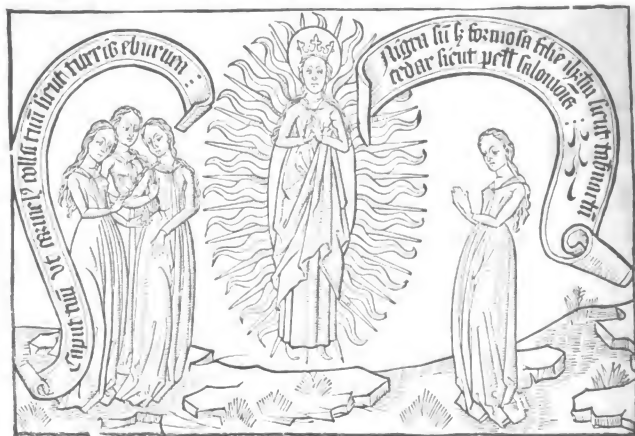
“*Suivant mon sentiment cette copie a été faite en Hollande, on plutôt au Paix bas par quelque graveur d'après l'original gravé en Allemagne.*”

printed was only eight. This is proved in the two first pages of the copy before me, where, near the bottom of the two upper subjects, the block appears to have been broken in two in a horizontal direction after it was engraved, and joined together again, although not with such exactness but that the traces of the operation clearly shew themselves. The traces of a similar accident are still more apparent in the last block, containing the numbers 29, 30, 31, and 32. The whole work was, therefore, printed on eight sheets of paper from the same number of engraved blocks, the first four subjects being printed upon the same sheet, and so on with the rest; and, indeed, in Lord Spencer's copy, each sheet being mounted upon a guard, distinctly shews itself entire.”—

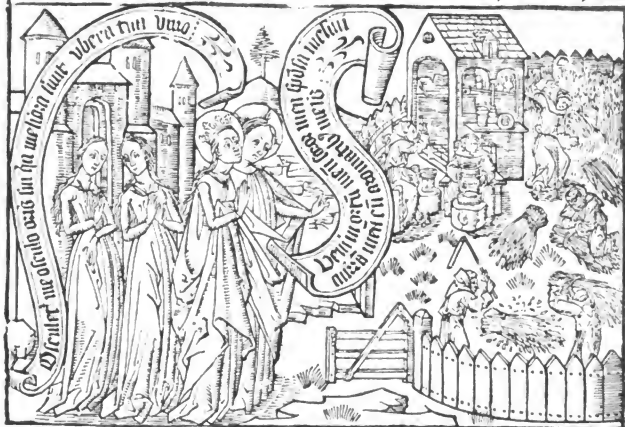
Origin of Engraving, Vol 1, p. 142.

* Elert quotes this copy as having sold for 402 francs; also the Crevenna and Brienne-Laire copies, the one selling for 440 and the other for 550 francs, but of which edition they were we know not.

† “*L'Exemplaire de la Bibliothèque Bodléienne et celui de M. Verdussen à Anvers, sont conformes à cette liste.*”—*Heineken, p. 375.*



Dit is die voetsienichē vā marie der modē godes kint is gēheft in lān cālic





"Je ne dis nullement cela, pour faire honneur à mes compatriotes, l'ouvrage est si informe, qu'il n'on peut resulter aucune gloire à l'artiste, qui l'a produit. Mais il est certain, que presque tous les livres, imprimés en Allemagne, et ornés de gravures en bois, ont été copiés aux Paix-bas*."

It is now just thirty years since our fac-similes of the first and last pages from the *Scriverius* copy were made. They were executed at a time when a work of the present extent was little contemplated, the object, at that period, being simply to publish a series of fac-similes of the Earliest Specimens of Wood-engraving in connection with the "Typography of the Fifteenth Century†."

It was not until last year (1852), when, through the liberality of Earl Spencer, we were enabled to examine, side by side, at the British Museum, the copy in the Spencer Library with that formerly belonging to *Scriverius*, that we could be persuaded to consider that the impressions in each copy could have been taken off from the same series of wood-blocks.

A minute examination, however, of the various designs, and carefully noting the breakages and other imperfections in the impressions, satisfactorily proved to us that they were of one and the same edition. A more striking proof that the impressions have been obtained from the same blocks could not be given, than that which is shewn in our fac-simile (Plate xviii) of the last page from the *Scriverius* copy. There, in the lower part of the upper design, the block has been split horizontally a little above the pillar on the left, the injury extending across the chair and the dress of Christ. A similar breakage occurs in the *Spencer* copy, and in both copies the breakage occurs across the opposite design in the same direction, thus proving the designs to have been cut on the same block.

On discovering both copies to be of the same edition, we had a fac-simile (Plate xvi) made of the first page‡ of the *Spencer* copy, with the view of shewing, as far as possible in a lithographic fac-simile, in how much more perfect a state is the *Spencer* than the *Scriverius* impression. On examining minutely the two pages, many trifling

* Heineken, *Idie*, p. 377.

† My father died in 1842, leaving, as I have previously stated in the Introduction to this work, his typographical collections in an undigested state, in consequence of his attention having been devoted during the latter part of his life to "*A History of the Dynasties of the Dukes of Burgundy*." Therefore, when, in 1845, I published a collection of fac-similes (made under the personal inspection of my father from 1814 to some few years previous to his decease) illustrative of "*The Typography of the Fifteenth Century*," I kept back all the plates made from the Block-Books. I caused that work to be published at a time when I was in a very bad state of health, with but little hope that I should ever have been enabled to prosecute my then intended labours on the Block-Books. I have ever regretted the publication of that work, because I feel that, though it is the only book ever published of the same accuracy as regards the fac-similes, it might, had it been delayed until after the publication of the present work, have been made more perfect. A few copies, however, only were allowed to be sold, and I look forward to its republication at a future time in an enlarged state.—S. LEIGH S.

‡ The fac-simile of the same page from the *Scriverius* copy was made in 1823 by Mr. Sheldrick, the artist originally employed by Mr. Sotheby, and by whom nearly all the fac-similes given in "*The Specimens of the Typography of the Fifteenth Century*" were executed.

breakages occur in the one that are not to be found in the other; but the fact of the *same breakages occurring in both*, is sufficient to prove them to have been obtained from the same blocks: for instance, in the left hand corner of the tower, just beneath the word *vino* at the end of the scroll on the left of the upper design, the same slight defect in the outline occurs in each.

Until we had thus the opportunity of comparing the two copies, we were induced to believe that they formed two *distinct editions*; that the copy with the inscription was the *first* and *original* one, and that the other was copied from it. Throughout the *Spencer* copy, the impressions are clear and brilliant, shewing them to have been taken off when the blocks had been but little used. Many of the impressions in the *Scrivener* copy are thick and surcharged with ink, while others are so faint that little more than the outlines are visible; the outlines, however, not presenting that peculiar crispness, particularly referred to in our notice of the *Pembroke* copy of the "*Ars Moriendi*."

Some years since we felt inclined to coincide with the opinion of Dr. Dibdin, in respect to the *material* from which the impressions had been obtained. He states that "After the most careful examination of this very early and curious specimen of the graphic art, I incline strongly to the opinion that it is the production of some metallic substance, and not struck off from wooden blocks.

"In the first place, with whatever substance the strokes may have been impressed, it is obvious, that, even in the most delicate parts, they are indented strongly upon the paper; some of the heavier strokes pierce almost through the paper; and, upon drawing the finger gently over the bolder and more delicate parts, there is a sharply-raised surface, which proves that the material with which the figures are executed must have been of a stouter substance than that of wood.

"In the second place, if not with wood, with what other material, or with what metal, could the work have been executed? To suppose that copper could have been cut in alto relievo, so as to produce it, will hardly be admitted. It is probable, therefore, that some metal composed of tin or pewter, with a small portion of silver—or rather, perhaps, iron itself—cut, and afterwards fastened upon wood, so as to work in the press like wooden blocks, was the material with which the work was executed. It will follow, then, that the present production is amongst the earliest specimens extant of the art of engraving, and performed at a period before the efforts of Finiguerra were tried or known*."

Throughout the *Spencer* copy the impressions present a remarkable degree of sharpness; such, indeed, that we have not met with in any other copy of a Block-Book†; indeed, in many of the pages the paper is almost cut through. This is caused

* *Bibliotheca Spenceriana*, Vol. I, pp. xlii and xliii

† At the time of writing the above observation we had not seen the *Pembroke* copy of the *Ars Moriendi*.

by the friction used in taking off the impressions, the block being evidently at the time almost new, the outer edges of the lines not having been at all rounded by the friction in taking the impressions, or by the use of the froton or rubber in the operation of applying the ink to the block. To give this appearance it was not necessary that the material used should have been of any *metallic* substance, as beech or any other hard wood would produce a sharpness in the impression, more or less, according to the force used in the friction or rubbing applied to the back of the paper when taking off an impression; its reverse shewing more or less gloss, and the lines being more or less conspicuous.

The appearance of the *Dutch* or *Flemish* inscription on the first page of some copies of this work has given rise to a little difference of opinion as to its genuineness. On seeing the *Scrivenerius* and *Harlem* copies, which have this inscription, our first idea was, that the work was *originally* issued *with* it, and that the proprietor of the blocks or publisher, thinking a title in the *Dutch* language to be not quite appropriate to a work in the *Latin* language, had had it cut off from the block. The fact, however, of finding the impressions in the *Spencer* copy, which is *without the inscription*, to have been obtained from the *same* blocks *prior* to those in the *Scrivenerius* and *Harlem* copies, satisfactorily proves that the inscription was an *after-thought*.

If we can judge from the only original wood-block* known by us to exist of these early books, it is clear that the size of the block used only extended to the outer margin of the engraving. Now, as the height of the second page is the same as the first (see our fac-similes of the two pages, Plates xvi and xvii), it is very evident that this inscription was added to the upper part, by affixing an additional piece of wood, the joining of which could be done without the least difficulty; indeed, the abrupt termination of the Dutch title bears out our opinion. That the inscription was so added is very evident, independent of the fact of its not having been engraved by the same artist, the letters being all more coarsely executed, and of a larger size than that of the inscriptions throughout the work.

Heineken never doubted the *genuineness* of this *Dutch* title, and at once allowed the work to have been issued in Holland or the Low Countries, though he considered the edition with the inscription to have been copied from the other:—"Cette inscription, dis-je, prouve, que c'est une édition postérieure: faite après la latine†." Mr. Ottley‡ at first thought it to have been "*a silly fraud devised by some one of the compatriots of Coster*;" but, in a subsequent part of the same page, he appears to have altered his opinion, appending to his previous observations the following note:—"Since

* We allude to that preserved in the library of Earl Spencer, an impression of which occurs in the *Bibliotheca Spenceriana*, Vol. 1.

† Heineken, p. 376.

‡ Origin of Engraving, Vol. 1, p. 140.

writing the above I find that Scriverius, in speaking of the 'Book of Canticles,' mentions the Dutch title. That title is, therefore, not a very recent invention." Chatto, supposing that the Dutch title occurred *only* in the *Harlem* copy, joins issue with the opinion *first* formed by Mr. Ottley; though, from the manner in which his* views are expressed, any person not having Mr. Ottley's work at hand, might suppose that Mr. Ottley had not altered his opinion, as is clearly shewn by his note—a note which, in justice to Mr. Ottley, should have been mentioned by the very learned author of the "Treatise on Wood Engraving."

"*Historia seu Providentia Virginis Mariæ, ex Cantico Canticorum*" is the title by which this work has hitherto been designated by all Bibliographers; a title founded on the Dutch inscription which occurs in the *Harlem* and *Scriverius* copies, evidently taken off from the same wood-blocks subsequently to the *Spencer* copy. That this Dutch title was not affixed to these copies as "*a silly fraud devised by some one of the compatriots of Coster*" is very certain. As the impressions in the *Harlem* copy are in almost as clear and perfect a state as in the *Spencer* copy, the inscription may have been added soon after the first issue of the copies without it. If the *Spencer* copy had been a *subsequent* impression to the *Harlem* and *Scriverius* copies, we should have endeavoured to account for its not having the inscription, by asserting that, inasmuch as the contents of the work are not such as to warrant its being termed "*The History or Præfiguration of the Virgin Mary*," it had been hastily adopted, and having been found *very inappropriate* was afterwards erased. As, however, the inscription was evidently added *after* the issue of some copies, we can only account for its appearance as a fancy of the publisher or owner of the wood-blocks, with the view of enhancing the sale of the work.

* "As this inscription, however, has been found in the *Harlem* copy only, I am inclined to agree with Mr. Ottley in considering it 'a silly fraud.'—*A Treatise of Wood-Engraving, Historical and Practical* (by Chatto), with upwards of three hundred illustrations, engraved on wood by John Jackson. Imperial 8vo, Charles Knight, 1839, p. 88.

SECOND AND THIRD EDITIONS.

PLATES XIX. AND XX. THE FIRST AND LAST PAGES.

*(From a Coloured Copy in the Cracherode Collection in the British Museum.)*BLOCK-BOOK OF SIXTEEN LEAVES OF ENGRAVED PAGES.—*Small Folio.*

THE impressions in these editions have also been taken off by friction on one side only. The sixteen pages form eight single sheets*, and each page contains, as in the preceding edition, two designs.

With the exception of a few slight variations in the minor details of the design, and occasionally some very slight differences in the Latin inscriptions on the scrolls, these editions are copies of the preceding one, or rather, the second is copied from the first, and the third from the second, the artist having in both instances made slight alterations. Though we have placed these two editions among the Block-Books which we believe to be the productions of Holland or the Netherlands, we are by no means confident in that our opinion, as they may have been published in Germany.

We do not for a moment suppose they were issued by the same person as the preceding edition, and most certain it is that the designs were not cut on the block by the same artist. To a casual observer, there would appear no difference in the *Bodleian* and *Cracherode* copies; and as Heineken had probably not the opportunity of minutely comparing the two, we are not surprised at his only enumerating two editions, viz. that which we have placed as the first of the work, and one similar to the copy in the Bodleian Library.

The latter, Heineken considered as the *first* edition, chiefly on account of the error in the word "*viro*," which occurs on the end of the first scroll in the upper design of the first page instead of "*vino*," arguing therefrom, that the latter, being a correction of the former, *proved* it to be the *later* impression. He states (page 376), "La correction, qu'on voit dans l'édition, qui est à Harlem, où sur la première planche, au lieu de '*meliora sunt ubera tua viro*,' se trouve '*meliora sunt ubera tua vino*,' annonce plutôt une seconde, qu'une première édition."

* The sheets in the Bodleian and Cracherode copies have been divided, the impressions cut close, and mounted. Hence, we cannot ascertain whether the impressions in this edition were taken off in gatherings or in single sheets. If, in these editions, the four designs were engraved on one block (as in the preceding), the impressions were then taken off by single sheets and not in gatherings.

In respect to this argument, used by Heineken in support of his views, we prefer giving the opinion of Mr. Ottley* to any observations we could adduce to warrant our having reversed the order of the editions.

"Heineken endeavours to draw another argument in favour of the originality of the edition possessed by Pertusati, Verdussen, and the Bodleian Library, from the various errors in that edition in the Latin inscriptions in the scrolls, which, he says, are corrected in the other edition. But, it is very evident, that this circumstance makes in favour of an opposite conclusion. The artist, who originally invented the work, must have been well acquainted with Latin, since it is, in fact, no other than an union of many of the most beautiful verses of the Book of Canticles, with a series of designs, illustrative of the divine mysteries supposed to be revealed in that sacred poem; and, consequently, we have reason to consider that edition the original, in which the inscriptions are given with the most correctness; and to ascribe the gross blunders in the other to the ignorance of some ordinary wood-engraver, by whom the work was copied.

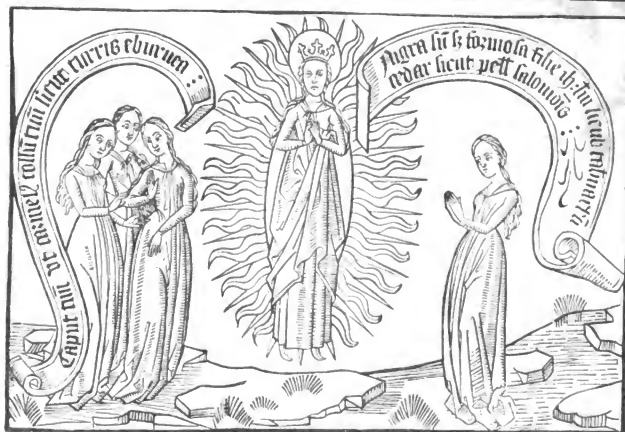
"But, independent of the inscriptions in the edition possessed by Lord Spencer being free from most of the errors found in the other, the figures themselves, in that edition, have every characteristic of originality; they are designed and executed with great care and delicacy, but, at the same time, with so much freedom, intelligence, and masterly decision in every part, as to leave no doubt that they were engraved upon the original designs of an artist of no ordinary abilities in those early times.

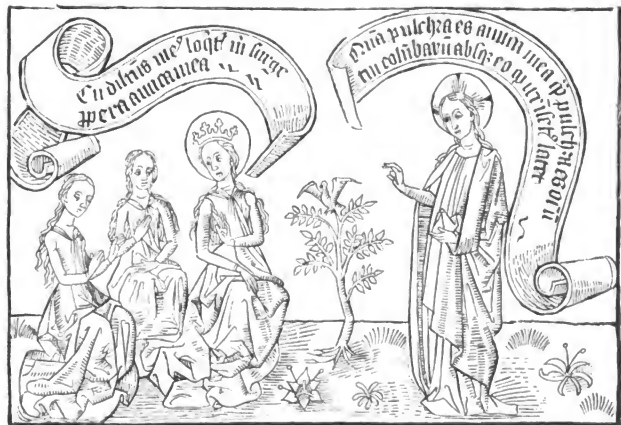
"The figures in the edition in the Bodleian Library are, it is true, by no means deficient in spirit, but they want much of the clearness and precision so remarkable in the others; and are, moreover, of very unequal merit; some of the heads, for example, having great beauty, whilst others are carelessly executed, and, what artists term, very much out of drawing. Upon the whole, therefore, after a very careful examination of both the editions, I feel little hesitation in pronouncing that edition the *FIRST*, which Heineken terms the *SECOND*."

Had Mr. Ottley examined the *Cracherode* copy we think he would have made the same observations with respect to the merit of the engraving of that copy, in comparison with the one in the Bodleian Library, as he has with regard to the latter and *Spencer* copies.

Our fac-similes (Plates xix and xx) from the *Cracherode* copy, were executed several years before we minutely examined the *Bodleian* copy, otherwise we should have given the first page of that copy. The circumstance of our having given a fac-simile of the second page of the *Cracherode* copy, arose from our artist mistaking his instructions, having first drawn the preceding in lieu of the first page. We do not, however, regret having given it, inasmuch as it fully bears out the observation made by Mr. Ottley in respect to the *inequality* in the execution of the designs of

* Origin of Engraving, Vol. 1, pp. 140-1.





the first and second editions, those observations being equally applicable to the third edition. How different, as to merit of design and execution, are the countenances of the various figures in the second page, from those in the first page of the first edition; and though the first page is much better in point of execution, yet how inferior is it to the first page of the first edition: while the figures in the *Cracherode* copy of that page are more carefully executed than the figures in the second page; yet the minor parts of the designs are filled in in a very careless manner, as may be more particularly observed in the lines in the fore and back grounds in the first page.

There is a difference in the arrangement of some of the pages in the *Cracherode* and *Bodleian* copies, arising from the sheets having been divided, the pages mounted, and afterwards rebound, circumstances which will at once account for this alteration in their arrangement, there being nothing whatever in the way of signatures to guide the binder.

We have not thought it necessary to go through all the inscriptions in the various scrolls for the purpose of distinguishing the three editions. We have contented ourselves with simply noticing the following variations, with the view of shewing that many of the designs in the second and third editions differ from the *first* edition:—

PAGE.

I. UPPER DIVISION: *Veni in hortum.*

Editions 2, 3.—*Viro* in lieu of *vino* in the first scroll, otherwise very little difference.

LOWER DIVISION: *Nigra sum.*

Ed. 2, 3.—Very little difference.

II. UPPER: *Sonet vix.*

Ed. 2, 3.—The rock-work occurring in the left bottom corner and just above in Edition 2, is in Edition 3 omitted, as also the flower on the right of the end of the scroll.

LOWER: *Quam pulchra.*

Ed. 2, 3.—The flower at the right hand corner is omitted, and the two flowers in the centre at bottom are different.

III. UPPER: *Ego flos.*

Ed. 2, 3.—On the left lower corner the flower and stone are altered to grass, as also the flower on the right.

LOWER: *Læva ejus.*

Ed. 2, 3.—Very little difference.

IV. UPPER: *Quæ habitas.*

Ed. 2, 3.—The flower at the foot of Christ is altered to grass.

LOWER: *Filiæ dæ.*

Ed. 2, 3.—Only nine roses on the coverlid of the bed instead of eleven.

PAGE.

V. UPPER: *Qualis est.*

Ed. 2, 3.—The mill is omitted, as also the smaller tree above within the scroll at the side of the church.

LOWER: *Adjuro vos.*

Ed. 2, 3.—Three of the trees in the background are omitted, and the background is differently designed.

VI. UPPER: *Erunt ubera.*

Ed. 2, 3.—The tree above and the flower at the foot of Christ are omitted.

LOWER: *Hortus conclusus.*

Ed. 2, 3.—The Tree of Life is omitted. The foreground on the left is different, the wall being continued (inclosing Christ); and the flower in front is omitted.

The engraver here thought that Christ was intended to have been *inside* the garden, and has, therefore, in his copy altered the design.

VII. UPPER: *Descendi.*

Ed. 2, 3.—Christ and his Church are alone. The wattle fence is omitted. There are only two trees, the design being altogether altered.

LOWER: *Aperi mihi.*

Ed. 2, 3.—The flower at the left bottom corner is omitted, and one in front is altered to grass.

VIII. UPPER: *Iudica mihi.*

Ed. 2, 3.—One of the sheep is omitted.

LOWER: *Anima mea.*

Ed. 2, 3.—Very little difference.

PAGE.

IX. UPPER: *Ecce quam.*

Ed. 2, 3.—Rocky ground occurs at the right lower corner instead of grass.

LOWER: *Favus distillans.*

Ed. 2, 3.—Very little difference.

X. UPPER: *Si dederit.*

Ed. 2, 3.—Very little difference.

LOWER: *Quæ est ista.*

Ed. 2, 3.—The foreground is much altered. Four trees only are in front.

XI. UPPER: *Revertere.*

Ed. 2, 3.—The foreground is much altered, and many of the trees are omitted.

LOWER: *Vadam.*

Ed. 2, 3.—The rocky ground in the foreground is altered, and many of the trees are omitted.

XII. UPPER: *Dilecte.*

Ed. 2, 3.—Form of the tower above different.

LOWER: *Fasciculus.*

Ed. 2, 3.—Very little difference.

XIII. UPPER: *Surgam.*

Ed. 2, 3.—The buildings above slightly different, and rounds in the towers of the battlements omitted.

LOWER: *Comedite.*

Ed. 2, 3.—Very little difference.

PAGE.

XIV. UPPER: *Tenui eum.*

Ed. 2, 3.—Only fourteen roses on the coverlid of the bed, and the flowers in the foreground altered to grass.

LOWER: *Ecce pulchra.*

Ed. 2, 3.—Only sixteen roses on the coverlid of the bed.

XV. UPPER: *Ego munus.*

Ed. 2, 3.—The flowers in the foreground are much altered.

LOWER: *Ego dormio.*

Ed. 2, 3.—The foreground at the side of the couch is different.

XVI. UPPER: *Pone me.*

Ed. 2, 3.—Very little difference.

LOWER: *Veni.*

Ed. 2, 3.—A single in lieu of a double tree in front of the Church on Mount Lebanon. The two trees below are omitted. The flowers in the foreground are slightly altered. In Edition 3, the flower at the foot of Christ is omitted, plain grass taking its place. The end of the scroll on the left is not so well defined; and some of the rock-work on the left is, in Edition 3, omitted.

There are, as we have before stated, variations in the minor parts of the design in many of the subjects of the *second* and *third* editions; but as we have given no fac-similes from the *second* edition, we here subjoin a cut shewing one of the variations, as occurring in the fourth design of the work, in order that the editions may be hereafter distinguished.



The cut exhibits the right lower part of the design, and on comparing it with the fac-simile of the same from the *third* edition, (Plate xx.), it will be seen, that grass is substituted for the flower at the right corner, and that the two flowers below the root of the tree are different. Such slight variations (independent of the general engraving and expression of the countenances throughout being very inferior in the *third* edition,) occur in almost every design. We have thought, however, that the above cut, as one instance, would be found sufficient for the purpose of shewing the character of these many variations found in the three editions.

THE following enumeration of the pages is taken in the order in which they occur in the *Scriverius* copy. The inscriptions on the scrolls are given in full, without the contractions which occur in the original.

PAGE I.—SUBJECT 1.—UPPER DIVISION.

CHRIST.—*Veni in hortum meum, soror mea (sponsa); messui myrrham cum aromatibus meis.*—I am come into my garden, my sister (my spouse): I have gathered my myrrh with my spice. (Ch. v. v. 1.)

THE CHURCH.—*Osculetur me osculo oris sui, quia meliora sunt ubera tua vino.*—Let him kiss me with the kisses of his mouth, for thy love is better than wine. (Ch. i. v. 1.)

Christ⁽¹⁾ is here represented as not only inviting into his garden the Church (his "Sister"—his "Spouse"), but also her two Bridesmaids or Followers, the young Converts or Daughters of Jerusalem, to shew unto them the blessed fruits of union with his Church.

⁽¹⁾ The Rev. Dr. Dibdin (*Bibliotheca Spenceriana*, Vol. 1, p. xxxvii.) describes the first group as "four women," "the first representing the VIRGIN MARY, the second the CHURCH;" whereas Christ, whom he considers to be the "Church," is dressed in male attire, both here and throughout the volume. The Church his "Spouse" is in a female dress, but better attired than her followers, the Daughters of Jerusalem.

The Church is here typified by a temporal scene (of a rich harvest), where the monks or lay-brethren⁽²⁾ are industriously and eagerly employed in their various occupations. There is a single Tree above the head of Christ. In Scripture, Christ is called "The Spirit," "The Tree of Life." It is an attendant symbol throughout the several engraved subjects of the work.

⁽²⁾ "One of the effects of the great revolutions in the reign of Henry V., with respect to the Church, was the introduction of *Lay-Brethren* into the Monasteries. According to the original regulations of the convents, the monks employed themselves in all kinds of manual labour; they were carpenters, bricklayers, bakers, &c., and had the management of all the domestic concerns. Conscience, perhaps, or a desire of prosecuting their studies without interruption, occasioned the change which took place in some of the cloisters at the beginning of the *eleventh* century, when laymen were admitted on the foundation, to whose industry the monks, who thought themselves superior, now left their occupations; and for this labour, they honoured them with the appellation of Brethren (they wore the habit of the Order), and the richest blessings of their monastic prayers and masses."

(*Putter's Germanic Empire*, note (a), p. 182. *Spittle's Ecclesiastical History*, p. 298.)

SUBJECT 2.—LOWER DIVISION.

THE CHURCH.—*Nigra sum, sed formosa, filia Jerusalem, sicut tabernacula Cedar, sicut pelles Salomonis.*—I am black, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon. (Ch. i. v. 4.)

THE DAUGHTERS OF JERUSALEM.—*Caput tuum ut Carmelus; collum tuum sicut turris eburnea.*—Thine head upon thee is like Carmel;—thy neck is a tower of ivory.

(Ch. vii. vv. 5, 4.)

This represents, in the centre, the Church glorified under the type of the Assumption of the Virgin¹¹. On the right is a female, symbolical of the Church on earth, and on the left are the Daughters of Jerusalem.

¹¹ The Virgin is in a flame of glory, as she is usually represented by the Church of Rome. The Bishops of Rome, or Popes, assume to themselves the 'Church of Rome' for their 'Spouse.' Pope Innocent III. was the first Pope who assumed that title." (*Mornay's Papacy*, p. 345.)

"The Assumption of the Virgin Mary is the greatest of the festivals (kept, according to the Roman calendar, on the 15th day of August), which the Church celebrates in her honour." "She is said to be clothed with the sun," (Rev. xii. 1, 6, 14), that is, with a glory transcending that of the other blessed. "It is a traditional pious belief, that the body of the blessed Virgin was raised to God soon after her death, and assumed to glory by a singular privilege before the general resurrection." "That her body was assumed to glory soon after her death is the constant opinion of the Latin Church." (*Butler's Lives of the Saints*, Vol. viii. pp. 179 et seq.)

Christ is here absent, and the words which in Scripture are spoken by Christ in commendation of his Church, are here put into the mouths of the proselytes of the Church of Rome, or the ignorant Daughters of Jerusalem¹².

¹² "The Daughters of Jerusalem, to the days of *Peter Waldens* (of whom the Waldenses took that name), were very ignorant of Christ; and therefore they ask who he was, and wherein better than another; but, instead of Christ, they magnified the Church. *Holy Mother Church* was all with them; her they acknowledged to be the fairest among women (Ch. v. v. 9). They saw nothing in Christ better than another." (*Cotton on the Book of Canticles*, pp. 153, 154.)

PAGE II.—SUBJECT 3.—UPPER DIVISION.

CHRIST.—*Sonet vox tua in auribus meis; vox enim tua dulcis, et facies tua decora.*—Let me hear thy voice; for sweet is thy voice, and thy countenance is comely.
(Ch. ii. v. 14.)

THE CHURCH.—*Trahe me; post te curremus, in odorem unguentorum tuorum.*—Draw me; we will run after thee, because of the savour of thy good ointments.
(Ch. i. vv. 3, 4.)

Christ here encourages his Church, and takes her by the hand to induce her to speak to him; to which she modestly replies, "Draw me, we will run after thee," clearly meaning herself and her companions, who follow her.

The foreground is sprinkled with flowers. In the back, on the left, are barren rocks, on which are planted three trees; and behind Christ is a high hill, on which appears the "Tree of Life."

SUBJECT 4.—LOWER DIVISION.

CHRIST.—*Quam pulchra es amica mea, quam pulchra es! Oculi tui columbarum, absque eo quod intrinsecus latet.*—Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes within thy locks. (Ch. iv. v. 1.)

THE CHURCH.—*En dilectus meus loquitur mihi, Surge, propera amica mea.*—My beloved spake, and said unto me, Rise up, my Love, and come away. (Ch. ii. v. 10.)

Christ is on the right praising and encouraging his "Love" the Church, who, with her companions, is *rising*, in consequence of hearing Christ speak.

Between Christ and his Church is planted an olive tree, typical of the peace and love offered by Christ to the Church.

On the tree is a dove, a symbol of the simplicity and innocence of his "Love." It is also a type of the "Spirit of God" or the Holy Ghost.

PAGE III.—SUBJECT 5.—UPPER DIVISION.

CHRIST.—*Ego flos campi et lilium convallium.*—I am a rose of Sharon, and a lily of the valleys. (Ch. ii. v. 1.)

THE CHURCH.—*Dilectus meus mihi et ego illi, qui pascitur inter lilia.*—My beloved is mine, and I am his; he feedeth among the lilies. (Ch. ii. v. 16.)

Christ on the left is presenting a lily to his Church; a lily of the valley is planted between them, emblematical of the purity existing between Christ and his Church. On the right, behind the three followers of the Church, are two trees, planted on a high rocky ground.

SUBJECT 6.—LOWER DIVISION.

CHRIST.—*Læva ejus sub capite meo, et dextera illius amplexabitur me.*—His left hand is under my head, and his right hand doth embrace me. (Ch. ii. v. 6.)

THE DAUGHTERS OF JERUSALEM.—*Pulchræ sunt genæ tuæ sicut turturis; collum tuum sicut monilia.*—Thy cheeks are comely with rows of jewels, thy neck with chains of gold. (Ch. i. v. 9.)

An interior, wherein Christ is seated on the left, the Church reposing with her head upon his lap. The Daughters of Jerusalem are conversing before them.

PAGE IV.—SUBJECT 7.—UPPER DIVISION.

CHRIST.—*Quæ habitas in hortis, amici auscultant: fac me audire vocem tuam.*—Thou that dwellest in the gardens, the companions hearken to thy voice: cause me to hear it. (Ch. viii. v. 13.)

THE CHURCH.—*Omnia nova et vetera, servavi tibi, dilecte mi.*—New and old^a, which I have laid up for thee, O my beloved. (Ch. vii. v. 13.)

^a "New and old" typically alludes to the progress of the Reformation, and the knowledge of the Old and New Testament, by which Idolatry was vanquished and true Religion planted in the world.

The Church in the garden, unattended by her followers, is gathering fruit in a basket from one of the trees, and presents it to Christ, who is standing on the outside, "the garden being surrounded by a wattled fence." In the garden are four pomegranate trees^a, *two tall and two short*, typical of the unequal growth of the true religion of Christ among men.

^a *Trees.*—"In Scripture, both good and wicked men are compared to trees." (Cruden.)
 "The godly are called 'trees of righteousness.'" (Isaiah, lxi. v. 3.)
 "The wicked are called 'trees whose fruit withereth, without fruit.'" (Jude i. v. 12.)

SUBJECT 8.—LOWER DIVISION.

THE CHURCH.—*Filiæ Jerusalem annunciate (ut nunciatis ei) dilecto quia amore lan-
 guo.*—Daughters of Jerusalem, tell my beloved that I am sick of love. (Ch. v. v. 8.)

Stipate me malis, fulcite me floribus, quia amore lanqueo.—Stay me with flagons, comfort me with apples; for I am sick of love. (Ch. ii. v. 5.)

THE DAUGHTERS OF JERUSALEM.—*Quo abiit dilectus tuus, o pulcherrima mulierum.*
 —Whither is thy beloved gone, O thou fairest of women. (Ch. v. v. 17.)

Quid faciemus sorori nostræ in die quando alloquenda est.—What shall we do for our sister in the day when she shall be spoken for. (Ch. viii. v. 8.)

Si ostium est, compingamus illud;—si murus est, ædificemus propugnacula.—
 If she be a door, we will enclose her; if she be a wall, we will build her a palace. (Ch. viii. v. 9.)

CHRIST.—*Vulnerasti cor meum soror mea, sponsa; vulnerasti cor meum.*—Thou hast ravished (wounded) my heart, my sister, my spouse; thou hast ravished (wounded) my heart. (Ch. iv. v. 9.)

THE CHURCH.—*Dura sicut infernus æmulatio;—ibi corrupta est mater tua.*—
 Jealousy is as cruel as the grave; there thy mother brought thee forth. (Ch. viii. vv. 6, 5.)

In an interior to the left, is seen the Holy Mother Church in a bed, attended by her three usual followers, one on each side of the bed, holding a patera (or the pix) with the consecrated wafer, (the wine being refused to the laity by the Romish Church,) the other discharging an arrow at her as she lies. On the right, in the air,

are four angels supporting an oval device in the form of a seal¹¹, impressed with the form of Christ seated, underneath which is the Church "His Spouse," protected by one of her followers, stationed on a watch tower, and armed with a sword and shield.

¹¹ "Set me as a seal upon thine heart." (*Ch.* viii. r. 6.)

PAGE V.—SUBJECT 9.—UPPER DIVISION.

THE DAUGHTERS OF JERUSALEM.—*Qualis est dilectus tuus (ex dilecto) o pulcherrima mulierum?*—What is thy beloved more than another beloved, O thou fairest among women. (*Ch.* v. v. 9.)

THE CHURCH.—*Dilectus meus candidus et rubicundus, electus ex millibus.*—My beloved is white and ruddy, the chiefest among ten thousand. (*Ch.* v. v. 10.)

On the left are the Daughters of Jerusalem conversing with and following the Church. Christ is again absent, as in the second subject. Hence it may be inferred, that the three followers are intended to represent the ignorant Daughters of Jerusalem, who question the Christian Church wherein "*her beloved excels any other beloved.*"

Above the females is seen a mill¹²; in which symbol we trace the warning given to the Daughters of Jerusalem, who question the Church of Christ, and the consequences that might follow any doubt in reference to the acceptance of the doctrine of Christ. In the back ground are two trees.

¹² "Two women shall be grinding at the mill, the one shall be taken and the other left."

(*Matt.* xxv. v. 1.)

"The women grinding at the mill were generally slaves, indicating that no sex or condition is out of the care of God, but that his regard is upon every one who fears him, let their condition be what it will."

(*See Goodby.*)

SUBJECT 10.—LOWER DIVISION.

CHRIST.—*Adjuro vos, filie Jerusalem, per capreas cervosque camporum, ne suscitatis (neque evigilare faciatis) dilectam meam donec (quoadusque) ipsa velit.*—I charge you, O ye Daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up nor awake my love, till he please. (*Ch.* ii. r. 7.)

On the left is an interior or porch, wherein the Church is seen reposing on the lap of Christ, who desires the Daughters of Jerusalem not to disturb his Church "*my love, till he please.*"

On the middle ground are two hinds and a stag, with a single tree behind. In the back of the landscape are six other trees, all planted on rocky or barren ground. "*Trees whose fruit withereth.*"

The stag and hinds are allegorical of timidity and doubt; in allusion to those, whose religious opinions are not founded on firm and established principles, and

as a type of the timid and ignorant Daughters of Jerusalem, who are on the right, in the act of rising.

PAGE VI.—SUBJECT 11.—UPPER DIVISION.

CHRIST.—*Erunt (ubera) tua sicut botri vineæ, (et) odor oris tui sicut malorum pomorum*⁽¹⁾.—Now also thy breasts shall be as clusters of the vine, and the smell of thy nose like apples. (Ch. vii. v. 8.)

⁽¹⁾ This last word is very much confused in the original.

THE CHURCH.—*Botrus cypri dilectus meus mihi in vineis Engaddi*.—My beloved is unto me as a cluster of camphire in the vineyards of Engedi. (Ch. i. v. 13.)

On the left Christ and his Church are seated in a vineyard conversing, the Daughters of Jerusalem being also seated on the right. In the vineyard is planted a *high tree*, or the palm tree of *Engedi*. "I was exalted like a palm tree in Engedi." (*Ecclesiastes*). In the foreground are six flowers of diverse kinds.

SUBJECT 12.—LOWER DIVISION.

CHRIST.—*Hortus conclusus soror mea sponsa, hortus conclusus fons signatus*.—A garden inclosed⁽¹⁾, my spouse, a spring shut up, a fountain sealed⁽²⁾. (Ch. iv. v. 12.)

AN ANGEL.—*Fons hortorum: puteus aquarum viventium, quæ fluunt impetu de Libano*.—A fountain of gardens, a well of living waters, and streams from Lebanon. (Ch. iv. v. 15.)

THE CHURCH.—*Surge aquilo, et veni auster, perfla hortum meum, et fluant aromata illius*.—Awake, O north wind; and come thou south; blow upon my garden, that the spices thereof may flow out. (Ch. iv. v. 16.)

Christ on the right is here represented as conversing with his Church, who is standing in "a garden inclosed⁽¹⁾" "a fountain sealed⁽²⁾," surrounded by high walls. On the battlements are *four armed angels*. On the right is a fifth angel locking up the entrance. The angels wear on their foreheads the sign of the cross. Behind Christ is the Tree of Life.

⁽¹⁾ *A garden inclosed*.—"Theodoret expounds this of the Church bringing forth not only the fruit of godliness and virtue, but all sorts and variety of fruit, like an excellent garden; and, therefore, guarded by the singular care and providence of the Lord and owner from tyrants and heretics, who, like wild beasts or thieves, would destroy and deflower her." (*Goadby*.)

⁽²⁾ *A spring shut up, a fountain sealed*.—"A spring shut up, in the prophetic language, is the flourishing condition of the Church after it had been in affliction. Theodoret saith, the Church is compared to a fountain sealed, as not lying exposed to all comers, but only to those who are worthy." (*Goadby*.)

PAGE VII.—SUBJECT 13.—UPPER DIVISION.

CHRIST.—*Descendi in hortum nucum, ut viderem poma convallium, et inspicerem si floruisset vinea, et germinassent mala punica.*—I went down into the garden of nuts to see the fruits of the valleys, and to see whether the vine flourished, and the pomegranates budded. (Ch. vi. v. 10.)

THE CHURCH.—*Talis est dilectus meus, et ipse est amicus meus, filie Jerusalem.*—This is my beloved, and this is my friend, O Daughters of Jerusalem. (Ch. v. v. 16.)

Christ is again conversing with his Church, attended by two of the Daughters of Jerusalem. The whole group are within a wattle-fenced garden, in which are five trees bearing fruit. On the right is a hill in the distance, on the right side of which is a tree.

This subject is very differently treated in the second and third editions of the work.

SUBJECT 14.—LOWER DIVISION.

CHRIST.—*Aperi mihi Soror mea; quia caput meum plenum est rore.*—Open to me my Sister, for my head is filled with dew⁽¹⁾. (Ch. v. v. 2.)

⁽¹⁾ *Dew.*—"Christ here alludes to the custom of lovers, who often and willingly suffer such inconveniences for their hopes and desires of enjoying their beloved, and signifies his sufferings for the Church's good; elsewhere, for a man to be wet with the dews of heaven is a sign of misery."

(*Dictionary of the Bible.*)

THE CHURCH.—*Pessulum ostii mei aperui dilecto meo.—Expulavi me tunica (mea).*—The handles of the locks I opened to my beloved; I have put off my coat.

(Ch. v. vv. 6, 3.)

In an interior, on the right, is the representation of the Church kneeling on a bed and opening the door to Christ, who is standing on the left, her three companions being on the further side of the bed. Behind Christ is the Tree of Life.

PAGE VIII.—SUBJECT 15.—UPPER DIVISION.

THE CHURCH.—*Indica mihi, quem diligit anima mea, ubi pascas, ubi cubes in meridie, &c.*—Tell me, O thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon. (Ch. i. v. 6.)

CHRIST.—*Si ignoras me, ó pulcherrima inter mulieres, egredere, post vestigia gregum, &c.*—If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock, &c. (Ch. i. v. 7.)

On the left is Christ, here represented as a shepherd, holding his pastoral staff and addressing his Church, behind whom are two of her attendants. Between

Christ and his Church are four sheep and a goat⁽¹⁾; and in the background, behind Christ, are five trees.

⁽¹⁾ *Sheep and goats.*—"St. Matthew, in describing the last judgment, represents the just as sheep, and the reprobates as goats, 'And he set the sheep on his right hand, but the goats on his left, &c.'" (St. Matthew, xxv. v. 23.)

SUBJECT 16.—LOWER DIVISION.

Left side.—*Anima mea liquefacta est, ut dilectus meus locutus est.*—My soul failed when my beloved spake, &c. (Ch. v. v. 6.)

Right side.—*Statua tua assimilata est palmæ, et ubera tua botris.*—This, thy statue, is like unto a palm tree, and thy breasts to clusters of grapes. (Ch. vii. v. 7.)

The Church is seated in an interior, on either side is an attendant, supposed to be addressing the Church in the words of the texts.

PAGE IX.—SUBJECT 17.—UPPER DIVISION.

CHRIST.—*Ecce quam pulchra es, et quam decora charissima in deliciis.*—Behold, how fair and how pleasant art thou, O love, for delights. (Ch. vii. v. 6.)

THE CHURCH.—*Quis mihi det te fratrem meum ut inveniam te foris.*—O, that thou wert as my brother, that I should find thee without. (Ch. viii. v. 1.)

The Church, apparently in grief, is here receiving consolation and encouragement from Christ. Two trees are in the background, one on either side.

SUBJECT 18.—LOWER DIVISION.

CHRIST.—*Favus distillans labia tua, mel et lac sub lingua tua, odor vestimentorum tuorum.*—Thy lips drop as the honeycomb, honey and milk are under thy tongue, thy garments smell. (Ch. iv. v. 11.)

Comedi favum cum melle meo, bibi vinum meum cum lacte meo.—I have eaten my honeycomb with my honey; I have drunk my wine with my milk. (Ch. v. v. 1.)

On the left, Christ and his Church are seated, the former presenting unto the latter a sacramental chalice or cup, surmounted by a dove, the symbol of the Holy Ghost. On the right, an Angel is drawing wine from a barrel into a flagon. The Daughters of Jerusalem are standing in the background.

PAGE X.—SUBJECT 19.—UPPER DIVISION.

CHRIST.—*Si dederit homo omnem substantiam suam pro dilectione, quasi nihil despiciet eam.*—If a man would give all his substance for love, it would be utterly contemned. (Ch. viii. v. 7.)

DAUGHTERS OF JERUSALEM 1.—*Lampades ejus, sicut lampades ignis atque flammæ.*—The coals thereof are coals of fire, which hath a most vehement flame.

(Ch. viii. v. 6.)

DAUGHTERS OF JERUSALEM 2.—*Aquæ multæ non potuerunt extinguere charitatem.*—Many waters cannot quench love.

(Ch. viii. v. 7.)

A monastic interior, wherein, on the left, is the Church about to administer the Sacrament to a nun and a monk kneeling. On the right, are two of the attendants of the Church, one holding a patera, containing the consecrated wafer, and the other a flagon, from which she is spilling the sacramental wine.

SUBJECT 20.—LOWER DIVISION.

ANGELS.—*Quæ est ista, quæ ascendit de deserto, deliciis affluens, inniza super dilectum suum.*—Who is this that cometh up from the wilderness, leaning upon her beloved.

(Ch. viii. v. 5.)

CHRIST.—*Sic amica mea inter filias. Amica mea, speciosa mea. Viderunt eam filię.*—So is my love among the Daughters. My love; my fair one. The Daughters saw her.

(Ch. ii. vv. 2, 13; Ch. vi. v. 8.)

Christ is here represented as an eagle⁽¹⁾, with extended wings, supporting his Church in the air. On the left are two Angels, and on the right are the three Daughters of Jerusalem kneeling. In the foreground are six trees, the second intended to represent two; and in the background are four, one on the left and three on the right.

⁽¹⁾ *An eagle.*—Symbolical of God's delivering his present faithful followers as he delivered his people out of Egypt, and bore them on eagle's wings.

"And Moses went up unto God, and the Lord called unto him out of the mountain, saying, Thus thou shalt say to the house of Israel, 'Ye have seen what I did unto the Egyptians, and how I bare you on eagle's wings and brought you unto myself.'"

(*Exodus*, xix. vv. 3, 4. See also *Deuteronomy*, xxxii. vv. 11, 12.)

This design appears to present an allegorical allusion to and personification of the Christian Church, as the second design did as to the Roman Church. In the original, to which this chapter refers, Christ renews his call to his Church, and declares, "As 'the lily among thorns, so is my Love among the Daughters of Jerusalem'" (Ch. ii. v. 2); and says, "Arise my Love, my fair one, and come away" (Ch. ii. v. 13); and again, "The Daughters (of Sion) saw her and blessed her." (Ch. vi. v. 9).

PAGE XI.—SUBJECT 21.—UPPER DIVISION.

CHRIST.—*Reverte, revertere, Sulamitis: revertere, ut intueamur te.*—Return, return, O Shulamite⁽¹⁾; Return, return, that we may look upon thee. (Ch. vi. v. 12.)

⁽¹⁾ *Shulamite.*—"A name given to the Spouse in the Canticles, as by way of allusion to the name of Solomon."

(*Dictionary of the Bible.*)

THE CHURCH.—*Ecce dilecto meo, et ad me conversio ejus.*—I am (behold) my beloved's, and his desire is toward me. (Ch. vii. v. 10.)

The Church is here pointing to Christ, and telling her companions, the two Daughters of Jerusalem, who are about to depart, that Christ calls upon her to return to obedience. Behind the rocky ground and before them are planted fourteen trees, (or fifteen, counting one on the left as a double one,) as symbolical of the dangerous road they are about to take. On the right, behind Christ, are two trees.

SUBJECT 22.—LOWER DIVISION.

CHRIST.—*Vadam ad montem myrrhæ, et ad collem thuris.*—I will get me to the mountain of myrrh, and to the hill of frankincense. (Ch. iv. v. 6.)

ANGEL.—*Quam pulchri sunt gressus tui in calceamentis, filia principis!*—How beautiful⁽¹⁾ are thy feet with shoes, O prince's daughter. (Ch. vii. v. 1.)

⁽¹⁾ "How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things." (St. Paul's Epistle to the Romans, x. v. 15.)

The Church and her two companions are here seen returning to Christ, who is represented as crucified on Mount Calvary to the right. On the battlement of a tower on the left is an angel admiring the Church. In the background and on Mount Calvary are planted thirteen trees on rocky ground.

PAGE XII.—SUBJECT 23.—UPPER DIVISION.

THE CHURCH.—*Dilecte mi, egrediamur in agrum; mane surgamus ad vineas, videamus si floruit vinea, si flores fructus parturiunt.*—My beloved, let us go forth into the field—Let us get up early into the vineyards;—Let us see if the vine flourish, whether the tender grape appear. (Ch. vii. vv. 11, 12.)

ANGEL.—*Mandragoræ dederunt odorem in portis nostris.*—The mandrakes give a smell at our gates. (Ch. vii. v. 13.)

On the left is a monastic building, and on the right a vineyard. The latter is under the special care of an angel, who is seen above it. Christ is conversing with his Church, her three companions listening to their discourse.

SUBJECT 24.—LOWER DIVISION.

THE CHURCH.—*Fasciculus myrrhæ dilectus meus mihi, inter ubera mea commorabitur.*—A bundle of myrrh is my well-beloved unto me; he shall lie all night betwixt my breasts. (Ch. i. v. 13.)

This division represents an interior, wherein is to be seen the Church upholding Christ crucified. On the left is one of her followers, with her hands clasped. The Tree of Life appears in the distance through the opening of the door.

PAGE XIII.—SUBJECT 25.—UPPER DIVISION.

THE CHURCH.—Rising from her bed.—*Surgam et circuibo civitatem; per rivos et plateas quæram quem diligit anima mea.*—I will rise now, and go about the city; in the streets, and in the broad ways I will seek him whom my soul loveth.

(Ch. iii. v. 2.)

THE CHURCH.—In the broad ways.—*Percusserunt me, et vulneraverunt me; tulerunt pallium meum mihi custodes murorum.*—They smote me, they wounded me; the keepers of the walls took away my veil from me.

(Ch. v. v. 7.)

This compartment contains two subdivisions. The *first* represents the Church reposing upon a bed in an apartment in a castle or house, her three companions standing by her side. On the battlements of the castle are a Pope, two Cardinals, and a Bishop, equipped with shields and swords; each shield bearing a coat of arms. —In the *second*, the Church is seen abroad, attended by her three companions. She is attacked within the walls of the castle by two armed warriors on horseback: one warrior, who is seizing her veil or mantle, is represented of the priestly order; the other bears a shield, on which is depicted the Imperial Eagle.

SUBJECT 26.—LOWER DIVISION.

CHRIST.—*Comedite amici, et bibite, et inebriamini charissimi.*—Eat, O friends; drink, yea, drink abundantly, O beloved.

(Ch. v. v. 1.)

THE CHURCH.—*Guttur tuum sicut vinum optimum, dignum dilecto meo ad potandum.*—Thy mouth like the best wine for my beloved, that goeth down sweetly.

(Ch. vii. v. 9.)

An interior, in which the ordinance of the Lord's Supper is prepared. Christ is on the left, at the table, administering the bread and wine to his Church and her three companions.

PAGE XIV.—SUBJECT 27.—UPPER DIVISION.

THE CHURCH.—*Tenui eum, nec dimittam, donec introducam illum in domum matris meæ, et in cubiculum genitricis meæ.*—I held him, and would not let him go, until I had brought him into my mother's house, and into the chamber of her that conceived me.

(Ch. iii. v. 4.)

CHRIST.—*Tota pulchra es amica mea, et macula non est in te.*—Thou art all fair, my love; there is no spot in thee.

(Ch. iv. v. 7.)

The Church is here represented as having quitted her chamber to seek Christ, with whom she is conversing, her three companions remaining in the chamber, wherein is a bed, the coverlid of which is adorned with nineteen roses.

SUBJECT 28.—LOWER DIVISION.

CHRIST.—*Ecce pulchra es amica mea; ecce tu pulchra es columba mea (oculi tui columbarum).*—Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes. (Ch. i. v. 14.)

THE CHURCH.—*Ecce tu pulcher es dilecte mi, et decorus; Lectulus noster floridus.*—Behold, thou art fair, my beloved, yea, pleasant: also our bed is green. (Ch. i. v. 15.)

Christ is here in the chamber of his Church, with whom he is conversing, her three companions standing at the foot of the bed. On the coverlid of the bed are seventeen roses.

PAGE XV.—SUBJECT 29.—UPPER DIVISION.

THE CHURCH.—*Ego murus, et ubera mea sicut turris, ex quo facta sum coram eo quasi pacem reperiens.*—I am a wall, and my breasts like towers: then was I in his eyes as one that found favour. (Ch. viii. v. 10.)

ANGEL TO THE RIGHT.—*Collum tuum, quæ ædificata est cum propugnaculis.*
ANGEL TO THE LEFT.—*Mille clypei pendent ex ea, omnis armatura fortium.*—Thy neck is like the tower of David builded for an armoury, whereon there hang a thousand bucklers, all shields of mighty men. (Ch. iv. v. 4.)

The Church is seated in front of a turreted castle; on the battlements of which are hung nine shields, each exhibiting a cognizance of arms. On either side of the Church is an angel.

SUBJECT 30.—LOWER DIVISION.

CHRIST.—*Ego dormio, et cor meum vigilat.*—I sleep, but my heart waketh. (Ch. v. v. 2.)

THE CHURCH.—*En lectulum Salomonis sexaginta fortes ambiunt; (ex fortissimis Israeli⁽¹⁾). Omnes tenentes gladios.*—Behold his bed, which is Solomon's; threescore valiant men are about it, of the valiant of Israel. They all hold swords. (Ch. iii. vv. 7, 8.)

⁽¹⁾ "*Ex fortissimis Israeli*" in the original text is here omitted, demonstrating that these temporal guards were Christians.

Christ and his Church are here represented as in a bed; Christ suddenly awaking as if from a dream; the Church, his Spouse, supporting his head. In the background are eight armed warriors, the four foremost of whom bear shields, with cognizances of arms thereon.

PAGE XVI.—SUBJECT 31.—UPPER DIVISION.

CHRIST.—*Pone me ut signaculum super cor tuum.*—Set me as a seal upon thine heart. (Ch. viii. v. 6.)

THE CHURCH.—*Fuge, dilecte mi:—quia fortis est ut mors dilectio.*—Make haste, my beloved; for love is as strong as death. (Ch. viii. vv. 14, 6.)

Christ is seated on the left. He makes a request to his Church, that he might be “set as a seal upon her heart.” The Church is kneeling before him; receiving from his hands a seal representing the Trinity. Two of her companions are standing behind her.

SUBJECT 32.—LOWER DIVISION.

CHRIST.—*Veni de Libano, sponsa mea; veni de Libano, veni: coronaberis.*—Come with me from Lebanon, my spouse; come from Lebanon, come: thou shalt be crowned. (Ch. iv. v. 8.)

THE CHURCH.—*Species ejus ut Libani, electus ut cedri; talis est dilectus meus.*—His countenance is as Lebanon, excellent as the cedars. This is my beloved (O Daughters of Jerusalem). (Ch. v. vv. 15, 16.)

In this compartment, the Church is represented in two situations: *first*, as upon Mount Lebanon, in the attitude of prayer; and, *secondly*, as having descended, in obedience to the command of Christ, and in the act of receiving from him “a Crown of Glory and Royal Diadem;” exclaiming, at the same time, to her two companions, “This is my beloved.”

The Tree of Life is here placed between Christ and his Church.

THE contents of this volume have hitherto been generally looked upon as "an Union of many of the most beautiful verses of the Book of Canticles, with a series of designs illustrative of the divine mysteries supposed to be revealed in that sacred poem."

In our endeavour to attach a new and interesting character to the work, as one of the earliest promulgated auxiliaries to the Reformation of the Church, temporally suppressed by the deaths of Huss and Jerome of Prague, we would fain be acquitted of any desire to be regarded as Historians; but would rather wish to be considered as Bibliographers, solicitous only to invest the subject with a little more of interest than the mere recital of titles and colophons is calculated to afford.

The work, according to the light in which we are disposed to regard it, represents the Church of Rome divided in itself. It may probably have emanated from the "*Callistins*," who, although Reformers, were not excommunicated, as they did not throw off their obedience to the Church of Rome.

It appears to us to record, under the *same* allegory, three circumstances, namely,

First, the long and memorable contest respecting the PALLIUM or Pall of Investiture, which Pope Gregory VII. usurped, but which Henry IV. of Germany regained, after a protracted struggle under Calixtus II.

This contest lasted upwards of forty years, the Papal Party being designated as *Guelphs*, and the Imperial Party as *Gibellines*.

Favine, in noticing (p. 472) the early origin of these party names, writes: "*Guelphes*, that is to say, in the German language, *Ravenous Wolves*; and those of the Emperor's side were termed *Gibellines*, that is to say, faithful and good friends."

Bowyer, in the sixth volume of his History of the Popes (p. 224), informs us: "Anno 1228.—The Emperor Frederick II. had embarked for the Holy Land. Pope Gregory IX. (Cardinal Ugolin, Bishop of Ostia, native of Anagni) stirred up a civil war in Lombardy, during the absence of the Emperor.

"Thus was a civil war kindled in Lombardy, which soon spread over all Italy, some siding with the Emperor under the name of Gibellines, and some with the Pope under that of the Guelphs or Guelphs. These two factions did not arise at this time, but are of a more ancient date. They first began in Germany, and were occasioned by the dissensions between the families of Bavaria and Suevia.

"The Guelphs took their name from Welf or Guelph, Duke of Bavaria, who, at the instigation of Innocent II., and Roger I. King of Sicily, made war upon the Emperor Conrad II., of a Servian family.

* "The Hussites, of Bohemia, were not agreed among themselves on the subject of religion. Some, who were afterwards called *Calistins*, from the word *Calice*, that is to say, *Chalice*, only differed from the sentiments of the Romish Church, in declaring for the laity's receiving the communion in both kinds."
(*Council of Constance*, Vol. ii. p. 240.)

"The Gibellines were so called from Gibel, the place where Conrad was born or educated.

"These party names, almost forgotten, were now revived, and attended in Italy with such an effusion of blood, as reduced that unhappy country to a most deplorable condition."

Secondly, the SCHISM relating to the administration of the Sacrament of the Lord's Supper to the Laity in *both kinds*, which had under the Pontificate of John XXIII. begun to be more particularly declared by Huss and his followers. And

Thirdly, we believe, "THE GREAT WESTERN SCHISM," which commenced with the Pontificate of Urban VI. and did not terminate until the year 1449, under the Pontificate of Nicholas V.

Though it is not our intention to enter into a general history of these contentious times, yet, we would fain avail ourselves of any historical events, however remote, that in any way bear upon the elucidation of the

Early Block Books in connexion with the Origin of Printing.

We will therefore briefly notice the state of the *Roman Church* at the period which we consider some of the designs in the Block-Books under consideration were intended to commemorate.

Lewis the Emperor, Duke of Bavaria, had great contentions with the See of Rome. He had dethroned his rival Frederick III., Archduke of Austria, and caused himself to be crowned at Rome in 1328, by Peter de Corbario*, of the order of Minors, whom he set up as Anti-Pope, in opposition to John XXII., and signed an edict, while there, of excommunication against the latter. But in the year 1330 this imperial Pope voluntarily abdicated the chair of St. Peter, and surrendered himself to John, who kept him in close confinement at Avignon for the rest of his days. Thus ended the contest between the Duke of Bavaria and John XXII., who, notwithstanding their mutual efforts to dethrone each other, continued both in possession of their respective dignities.

John XXII. died in 1334, when new contentions arose in the conclave between the French and Italian cardinals about the election of a Pope; but towards the end of the year they chose James Fournier, a Frenchman, and Cardinal of St. Prisca, who took the name of Benedict XII. He died in 1342, and was succeeded by Clement VI., whose name was Peter Roger, Cardinal of St. Nereus and St. Achilles.

The Diet of Francfort, with his sanction, had, in 1344, confirmed the declaration previously published by the Assembly of the States at Rentz, that the *Empire* was *independent of the Pope*; thus, the schism of the Church, added to other causes, was inveterately continued by the factions of the Guelphs and Gibellines, who were at this time highly excited in Italy.

* Corbieri assumed the title under the name of Nicholas V.

Clement VI., who now (1346) occupied the Papal Chair, fulminated a new Bull against Lewis, and, in administering the Sacrament, bitterly cursed him, and desired the Electors to proceed to the choice of a new Emperor. The Pope, it is said, by bribery, procured the election of Charles IV. of Luxemburg. This advantage was soon terminated by the death of Lewis, who was, in October, 1347, killed by the fall of his horse while hunting.

Clement VI. died in 1352, and was succeeded by Stephen Albert, Bishop of Ostia, under the title of Innocent VI., who died in 1362. The Pontificate then devolved on William Grimoard, Abbot of St. Victor, at Marseilles. He took the name of Urban V., and, on his death in 1370, the vacant seat fell to Peter Roger, who assumed the name of Gregory XI. He died in 1378, when the Cardinals, owing to the tumultuous proceedings of the people of Rome, proclaimed a Neapolitan, Bartholomew de Pregnano, Archbishop of Bari, as Pope, under the title of Urban VI.

A schism now arose respecting the appointment of a Bishop to the See of Leige. John of Bavaria, brother to William Count of Hannau, &c., was appointed in 1390, and confirmed by Urban VI. He had been driven out of his See by the Leigois, but was eventually re-established in his Bishopric by the valour of his brother-in-law, John, the intrepid Duke of Burgundy.

This local schism introduced a convulsion throughout all the states, and was the forerunner and cause of what is generally known as the "GREAT WESTERN SCHISM," which was commenced by the election of two Popes by the same Cardinals in conclave: Urban VI. by the Romans, who was seated at Rome; and Clement VII. (Robert Count of Geneva), who was chosen by the French adherents and resided at Avignon.

The election of Urban VI. was declared null and void by the adherents of Clement VII., whose cause was espoused by France and Spain, Scotland, Italy, and Cyprus; while the rest of Europe acknowledged Urban to be the true Vicar of Christ*.

The Italian Cardinals attached to the interests of Urban VI., upon the death of that Pope, in the year 1389, set up for his successor at Rome Peter Thomacelli, a Neapolitan, who took the name of Boniface IX.; and Clement VII. dying in the year 1394, the French Cardinals raised to the Pontificate, Peter de Luna, a Spaniard, who assumed the name of Benedict XIII.

At the commencement of the fifteenth century, the Latin Church was divided into two great factions, and was governed by two contending Pontiffs, Boniface IX. who remained at Rome, and Benedict XIII., who resided at Avignon, having been kept there as a prisoner by the express order of Charles VI. Upon the death of the former, the Cardinals of his party raised to the Pontificate, in the year 1404, Cosmat de Meliorati, who assumed the name of Innocent VII., holding that high dignity

* Mosheim, Ecclesiastical History, Vol. iii. p. 163, Ed. 1758.

only two years; when, at his death, Angeli Corrarior, a Venetian Cardinal, was chosen in his room, under the title of Gregory XII.

These unfortunate occurrences, renewed at each fresh election of the opponents, fanned the embers of a schism, which continued nearly fifty years. All the Churches and States of Europe became divided and weary of the factions of the Anti-Popes, each of them asserting that he was the only lawful Pope, anathematizing and fulminating crusades against each other. At length the Cardinals of Gregory XII. withdrew their adherence from him, and wrote to the Emperor and Princes to call a Council, which it was agreed should assemble at Pisa, in 1409.

This Council deposed and condemned as heretics both Benedict XIII. and Gregory XII., the then reigning Pontiffs, and elected Peter de Candia under the name of Alexander V. The two former still maintained their pontifical dignity, so that the schism was augmented by these proceedings.

Alexander V. dying in 1410, Balthasar Cossa, by intrigue, got himself elected to the Pontifical Chair, and took the name of John XXIII.; so that there still continued three Popes, who usurped to themselves pontifical power.

The Popes, learned in themselves, knew that in the ignorance of the people consisted chiefly the chance of retaining their assumption of power. About this time, however, a simultaneous light broke in upon the more instructed portion of Christendom; and a reformation of the Church was eagerly called for by both princes and clergy.

Princes had now become better educated, and thereby discovered that the power of the Pontiffs was chiefly maintained by their continued *suppression of knowledge*, which was the cause of their influence over a bigoted people.

The Scriptures, written in a language unknown to the multitude, were by them interpreted as best suited their inordinate aggrandisement, assuming to themselves a Divine right. The sacred volume was kept in the Latin tongue by the Roman Pontiffs and their priesthood, as under a potsherd. The time was arriving when it was to break forth, and be inculcated publicly in the native tongues *simultaneously in different nations*.

Wickliffe*, our own great Reformer, whose doctrine had been condemned by Gregory XI., undertook, in 1380, to translate the Bible into the English language, most probably at the suggestion of Richard II., to whom he was Confessor.

* Wickliffe gained the patronage of John of Gaunt, Duke of Lancaster. In 1374, he was sent to Bruges, in Flanders, to confer with the Pope's Nuncio on the liberties of the English Church; and, in the same year, the king (Edward III.) gave him the valuable living of Lutterworth, in Leicestershire.

Wickliffe charged the Pope of Rome with ambition and tyranny, and also styled him Antichrist. In 1377, Gregory XI. issued three Bulls against him, and ordered him to be seized and imprisoned. Edward III. died before the arrival of the Bulls; and the Duke of Lancaster, who ruled the kingdom for his nephew, was the avowed Protector of Wickliffe, as was also Anne, of Bohemia, Queen of Richard II.

Charles V., of France, gave orders for the Bible to be translated into the French language. The Dutch, it is credibly asserted, had, at a very early period, made an abridged translation into *Dutch rhyme*.

Bohemia had embraced Christianity as early as the tenth century; and was, at this period, the rallying point and asylum, as well as the birthplace, of Christian Martyrs. The Vaudois, descendants of the Waldenses, had fixed their residence in Bohemia. Wickliffe, our own countryman, when exiled from England by Richard II., repaired thither and upheld the doctrine of the Waldenses. The Lollards, a branch of the Wickliffites, also found an asylum in that country, probably in consequence of the severe edict published, in 1401, by Henry IV. of England, against them.

Wenceslaus, King of Bohemia, son of the Emperor Charles IV., of Luxemburg, (who had married Johanna, the sister of the reigning Duke William of Bavaria and John Bishop of Leige), although he became dissolute and lax in his general habits, took great pains to prevent the war between the contending Popes.

The University of Paris, who sent the celebrated Gerson to Constance, likewise at this time proposed means to end the schism, and had written to Clement on the subject.

The Emperor Rupert, Count Palatine, Duke of Bavaria, dying in 1410, as well as Joseph of Moravia, his successor; Sigismund, of Luxemburg, was elected to the Imperial dignity.

As soon as the election of John XXIII., which happened the same year, was made known to the Emperor, he sent ambassadors to the Pope to acknowledge him; and they mutually agreed to defend each other against their enemies. John XXIII. had no sooner occupied the papal chair, than he fulminated a crusade against Ladislaus, King of Naples, which he published throughout Europe; excommunicating all the adherents of the king,—granting indulgences for the full remission of sins to all who should bear arms *in defence of the Church of Rome* against Ladislaus.

The Pope, finding he had so powerful an enemy to deal with, had recourse to the Emperor for assistance, according to their mutual compact. On the other hand, the Emperor did not fail to avail himself of the opportunity of joining the Pope against one who had been his rival for the Empire, and whose ambition still caused him much uneasiness.

Ladislaus had been defeated by Louis of Anjou, the Pope's great supporter; but, soon retrieving his affairs, once more made himself master of Rome (having, ten years before, expelled Innocent XII.), and forced the Pope to fly in haste towards Florence.

The Pope, on this reverse of affairs, was seeking an alternative in the GENERAL COUNCIL, which, it had been agreed, should meet at CONSTANCE, in Swabia, when he received news of the death of Ladislaus, which happened at Naples, August 6th, 1414.

His death freed both Sigismund and the Pope from a formidable and ambitious enemy. The latter, now finding himself more at liberty, and not in want of other aid from Sigismund, felt a greater inclination to return to Rome, which he had been informed was ready to yield him obedience, than to go to Constance; added to which, neither Gregory XII. nor Benedict XIII. had given up their pontifical dignities; consequently, there were *three* Popes, and he became afraid lest the Council should elect a *fourth*.

The Emperor, however, having made all arrangements for the meeting of the members of the Council, it became necessary for the Pope to be present at Constance to confirm the opening, which was appointed by proclamation for the 1st of November, 1414. He arrived accordingly on the 28th of October, taking the precaution before he left Bologna to enter into a convention with the Emperor for his safety; which was granted him by the magistrates of the city, countersigned by Sigismund. He had also the craft on his way thither to engage the Archduke Frederick of Austria to support him, and to bring him off from thence whenever he felt it was requisite. To obtain Frederick's compliance with these terms, the Pope made him Captain-General of all his forces, as well as of those of the Roman Church, with a pension of 6000 florins in gold.

Sigismund devoted himself entirely to this Council and the reformation of the church; he omitted nothing to suppress the schism and to re-establish peace in the Ecclesiastical States. In 1415 he took leave of the Council as "*Advocate and Defender of the Church*." He set out for Perpignan, where he arrived on September 19, 1415, with the view of persuading Benedict to resign the Pontificate. He then visited Charles VI. at Paris, and made a voyage to England to Henry V. for the purpose of reconciling those two monarchs to his plans, and that he might avail himself of their influence. His endeavours were fruitless; and he returned to the Council in 1417.

Wenceslaus, King of Bohemia, had taken no means to suppress the germin of Wickliffe's doctrine, introduced into Prague by some scholastic who had been educated at Oxford.

The doctrine of Huss, who agreed with Wickliffe, except on the subject of "Transubstantiation," was making great progress in Bohemia, assisted by his colleague and follower Jerome of Prague.

The Council at Pisa had been so occupied with the schism of the church, that it never interposed in the troubles of Bohemia occasioned by the doctrine of Huss and his followers.

Huss, at this time rector of the University of Prague, although he acknowledged the authority of the Pope, and held the same sentiments as the Church of Rome respecting the Eucharist, continued to declaim in the Bohemian tongue against the Court of Rome and the indulgencies granted by the Pope, with such freedom as to alarm the pontifical authority.

During the absence of the Emperor, the Council of Constance was not idle. Huss, who had already been cited by John XXIII. to appear before him while resident at Bologna, now appeared at Constance shortly after the arrival of the Pope, under a letter of safe conduct from the Emperor.

Jerome of Prague arrived some time after, to render service to his fellow labourer and friend. Finding, however, that he could not remain in personal safety, he withdrew from Constance, intending to return to Bohemia, but was arrested on his journey and brought back in chains.

Eight articles were exhibited against Huss. The first and principal was, "*That he publicly taught that the Sacrament ought to be administered to the people in both kinds.*" The taking away of the cup from the laity in the Eucharist, appears to have been one of the principal, if not the primary, cause of the sanguinary and desolating wars that at this time raged in Christendom, and which Council after Council was incapable of restraining.

The persecutors of Huss prevailed, and declared "that although in the *primitive church* the Sacrament was administered in *both kinds*, yet, for avoiding of dangers, it should be taken in that manner only by the officiating priest, and in the administration to the laity in *bread alone.*"

Huss continuing firm for the restoration of the cup, and Jerome of Prague maintaining the same opinions, they were both successively condemned and burnt as heretics; Huss on the 15th of July, 1415, and Jerome of Prague, on the 30th of May, 1416.

For some time intrigue and schism had taken root, and now pervaded the Council. The Emperor, who had first approved of Huss's doctrine of opposing the Pope's *temporal* authority, against his granting of indulgencies, had suffered himself to be persuaded that it was not necessary to keep faith with one accused of heresy, and revoked his former orders relative to Huss.

The Pope, not finding things going on in the Council according to his wishes, escaped from Constance, May 1st, 1415, under the protection of the Duke of Austria, whom the Emperor, in consequence, accused of high treason, and made military preparation against him. The Duke of Burgundy was, at the same time, accused by the Council as an adherent of John XXIII. The Pope was cited (May 14th, 1415,) to appear before the Council, to answer to seventy articles of accusation against him. He was suspended, and eventually deposed, (May 29th, 1415,) as a schismatic and deserter of the Church.

Gregory XII. made by proxy, in 1415, a solemn and voluntary resignation of the Pontificate. About two years after this, Benedict XIII. was deposed by a solemn resolution of the Council, and Otto de Colonna was unanimously elected Pope under the title of Martin V. Benedict XIII., though deposed, persisted until the day of his death, in 1423, in assuming the title, the prerogatives, and the authority of the

Papacy. At his death, Giles Munios was chosen to supply his place, and adopted the title of Clement VIII. He, however, in 1429, resigned his pretensions to the Papacy, and left the government of the Church for Martin V.

In the meantime, Bohemia exhibited a scene of savage discord. The execution of Huss, followed by that of Jerome of Prague, kindled a blaze of revenge on the part of their advocates and followers, which nothing short of fire and sword could satisfy.

The University of Prague, where the opinions of the two martyrs were fostered, being in favour of the communion in both kinds, it was administered in that manner generally throughout Bohemia, notwithstanding the opposition of the Council of that city: they even employed the celebrated Gerson, Chancellor of the University of Paris, to compose a treatise *against the Communion in both kinds*, which was read at the Council of Constance, although he appeared there as ambassador from the King of France, and was a strenuous advocate for a reformation in the Church.

Many clergy and laity, encouraged by a public declaration of the University of Prague, entered into an agreement not to obey the Council. The Hussites had for their leader the Chamberlain of Wenceslaus, a nobleman, who afterwards became celebrated in their defence, by the name of Ziska.

Wenceslaus, who had taken no pains to exclude the doctrine of Wickliffe from the University of Prague, is said to have authorised Ziska to collect adherents of all sorts: this drew forth many priests and monks from their abodes, and who enriched themselves by the destruction of monasteries and churches.

Ziska is supposed to have destroyed 550 churches and monasteries in Bohemia, and maintained his army with the spoils.

The Hussites chose for their place of assembly a mountain within a few miles of Prague, where they administered the communion to all the people in both kinds. This mountain, to which they gave the name of Thabor or Tabor, became, by the abilities of Ziska their leader, a celebrated and impregnable fortress and place of retreat. The Hussites were also called Taborites, from the town of Thabor.

The celebrated Council of Constance was dissolved on the 22nd of April, 1418, without having in any way accomplished the object for which it was summoned, viz. the reformation of the Church. The determination of the Council, in respect to its judgment against the opinion of John Petit, in vindication of the accusation against John Duke of Burgundy for causing Lewis Duke of Orleans to be assassinated, was not ratified by Martin V., who evaded the formidable power of that ambitious prince.

In consequence of much remonstrance on the part of the Reformers of the Church during the next few years, Martin V. summoned a Council to meet at Pavia, from whence it was removed to Sienna, and from thence to Basle. Martin V., how-

ever, died before the opening of the Council, which took place on the 23rd of July, 1431; and Gabriel Condolmerus, a native of Venice, succeeded, in 1430, to the Pontificate, under the title of Eugenius IV.

The two grand points that were proposed to the deliberation of this famous Council were, the *union of the Greek and Latin Churches, and the reformation of the Church universal, both in its head and in its members*, according to the resolution that had been taken in the Council of Constance,—“the *whole head was sick, and the whole heart faint.*”

The Council was no sooner opened than dissensions arose. Eugenius IV., much charmed at the prospect of a Reformation, twice attempted to dissolve the Council, the members of which, however, proved themselves too powerful for the Pope; as, after more than two years' controversy, he sent in his approbation of the Council, and an acknowledgment of its authority. His adhesion, however, was not of long duration. The Council summoned Eugenius IV. to appear before them, in July, 1437, in order to give an account of his conduct; but the Pontiff, instead of complying with this summons, issued a decree, by which he pretended to dissolve the Council and to assemble another at Ferrara. This decree, however, was treated with the utmost contempt by the Council; which, with the consent of the Emperor, the King of France, and several other Princes, continued its deliberations at Basle, and, on the 28th of September in the same year, pronounced a sentence of contumacy against the rebellious Pontiff, for having refused to obey their order.

In 1438, Eugenius IV. opened, in person, the Council he had summoned to meet at Ferrara; and, in 1439, the Council of Basle deposed Eugenius, a measure by no means approved of by the European Kings and Princes. In consequence of this, Eugenius issued a solemn and most severe edict, declaring all the acts and proceedings of the Council void and unlawful. Upon which, the Council, persisting in their purpose, elected another Pontiff, Amadeus Duke of Savoy, who was raised to that high dignity under the title of Felix V.

This election was the occasion of the revival of that deplorable schism which had formerly rent the Church, and which had been terminated with so much difficulty, and after so many vain and fruitless efforts, at the Council of Constance.

Eugenius IV., who had been the occasion of the new schism in the see of Rome, died in 1447, and was succeeded in the same year by Thomas de Sarzano, Bishop of Bologna, under the name of Nicholas V. Under his Pontificate the European Princes, and more especially the King of France, exerted their warmest endeavours to restore tranquillity and union in the Latin Church; and their efforts were crowned with the desired success; for, in 1449, Felix V. resigned the papal chair, and, by a solemn decree, ordered the universal Church to submit to the jurisdiction of Nicholas V. as their lawful Pontiff. Nicholas proclaimed this treaty of peace with great pomp on the 18th of June in the same year, and set the seal of his approbation and authority to the acts and decrees of the Council of Basle.

This eminent Pontiff, who had been the means of bringing about the long-desired reconciliation of the divided Church, was distinguished by his erudition and genius; he was a zealous patron and protector of learned men; and what was still more laudable, he was remarkable for his moderation, and for the meek and pacific spirit that discovered itself in all his conduct and actions. He was also celebrated for his love of learning, and his ardent zeal for the propagation of the liberal arts and sciences, which he promoted with great success, by the encouragement he granted to the learned Greeks who came from Constantinople. The overthrow of the Eastern Empire by the Turks in 1453, is said to have affected him most deeply, and to have been the cause of hastening his death, which occurred in 1455.

Nicholas was succeeded by Alphonsus Borgia, a native of Spain, under the title of Calixtus III. He died in 1458, having, during his short reign as Pope, made himself remarkable for his zeal in animating the Christian Princes against the Turks.

Aeneas Sylvius Piccolomini, who succeeded him in the Pontificate that same year, under the title of Pius II., rendered his own name much more illustrious, not only by his extensive genius and the important transactions that were carried on during his administration, but also by the various and useful productions with which he enriched the Republic of Letters. He may be considered as one of the earliest authors who availed himself of the means of disseminating his erudite, scholastic, historical, and other treatises by the aid of the art of printing, at that time becoming more generally known and practised. Some of these treatises are from the press of Ulric Zell, and other of the early printers. The learned author of the *Bibliotheca Spenceriana* observes (Vol. iii. p. 137), that the editions of his *Opuscula* "are almost innumerable;" the list of them in the work of Panzer (Vol. v. pp. 8—10) occupying no less than five columns.

To enter minutely into the consideration of the thirty-two subjects of which this work is composed, with a view more fully to elucidate the historical character we have assigned to it, would occupy more space than we could conveniently afford. We must therefore be content to advert to those designs only, which more particularly illustrate the historical transactions alluded to, *viz.* the memorable contest at the commencement of the 12th century respecting the Right of Investiture, and the Great Western Schism in the early part of the 15th century.

SUBJECT 1.—The work opens with the *fifth* chapter, verse 1, recording the words of Christ to his Church in answer to a request made in the last verse of the former chapter, consequently after the completion of the nuptials of Christ with his Church, and the day of his espousals.

“Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits.”
(Ch. iv. v. 16.)

“I am come into my garden, my sister, my spouse: I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk: eat, O friends; drink, yea, drink abundantly, O beloved.”

(Ch. v. v. 1.)

Bishop PATRICK represents this as “the Church coming (or having part) out of a state of persecution, and receiving greater testimonials of her Saviour’s love than ever.”

JEAN DE ROCHYZANE, the chief of the four ambassadors sent in 1432 by the Bohemians to the Council at Basle*, was chosen to defend the necessity of the communion under the two species of bread and wine, and to demand that it should also be admitted to the priests in all the provinces of Bohemia. The Duke of Bavaria was protector of the Council, and the Duke of Savoy sent his ambassadors. The disputes and conferences terminated at Basle without any satisfactory conclusion, and the deputies returned to Bohemia.

They were, however, soon followed by a solemn embassy from the Council, consisting of three bishops and many professors. Their commission in general was to negotiate a reconciliation with the Bohemians at the opening of this assembly. Jean de Polemar, who was at the head of the professors, made an introductory speech, recommending a peace.

* Lenfant, *Histoire de la Guerre des Hussites et du Concile de Basle*, 2nd edit., 4to., Amst. 1731, Vol. 2, pp. 1, 6, 8.

Rochyzyane replied in the following remarkable words to the ambassadors of the Council:

"Révérénd Pères, faites attention non seulement à ce qui est de votre gloire, mais aussi à ce qui est de la mienne.

"Je puis m'appliquer ce qui est dit au *Chap. v. du Cantique des Cantiques*, Que mon bon aimé J. C. m'a parlé, mon cœur s'est épanché au dedans de moi, parce qu'enflammé d'amour pour les vérités qu'il m'a inspiré je l'ai cherché pour avancer d'avantage dans ces mêmes vérités, mais j'ai trouvé le cœur de plusieurs mal disposé. Les Gardes de ville de la ville, *c'est-à-dire*, les Prêtres et les Prélats, m'ont rencontrés, ils m'ont battue et blessée par leur opprobres, et leur médisances. Ils m'ont ôté mon manteau, *c'est-à-dire*, ma gloire, et ma reputation autant qu'ils ont pû."

SUBJECT 8.—The schism and jealousy existing between the Latin and other Christian Churches are here illustrated. On the left is the Romish Church, and on the right the Reformed Church. It probably is intended to typify their separation



respecting the administering of the Eucharist in *both* kinds. On the shield of one of the followers of the Reformed Church is the cognizance of one of the Imperial party, a lion rampant, denoting it most probably to belong to the Earl of Flanders or Brabant.

SUBJECT 12.—(see No. I., Plate XXI.) It appears to us that the Church is here intended to be represented in two positions: first, *spiritually*; and secondly, in its *temporal* condition. In the one instance, the Church is designated in a spiritual sense, guarded by five Angels: and in the other, four of these Angels are symbolised only as temporal protectors; and represent, by the cognizances on their shields, the individuals under whose care the Church was then taken. The fifth Angel unarmed, is locking the door of entrance on the right, whence we infer that this design is allegorical of the protection of the Church from persecution at a later period than the propagation of the Gospel under its Divine Promulgator.

Here we have on the shields the cognizances of the *Gibellines*, or Imperial Party. The first, the imperial eagle, is no doubt intended for Sigismund Emperor of Germany, who took every means he could to heal the schism of the Church, although he was hostile to the administering of the Communion in *both* kinds.

The fourth cognizance may probably be intended for Amadeus * Duke of Savoy, who was, in 1439, elected Pope (under the title of Felix V.) by the Council. At the instigation of the Emperor Sigismund, in 1422 †, he took part against the Hussites. The other two shields we are unable to make out with any degree of certainty.

* Amadeus was not acknowledged as Pope by the Papists. He abdicated in 1449.

† Bourchier, Vol. i. p. 461.

SUBJECT 18.—“Drink; yea, drink abundantly, O beloved.” Allusion is doubtless made here to the administration of the wine in the sacramental repast, of which, upon one occasion, no less than 40,000 persons are stated to have partaken near Mount Tabor*.

The *Cask* is a happy symbol of the number of persons who were invited to partake of that portion of the holy sacrament, for the participation in which the Hussites and the first Reformers were contending.

SUBJECT 19.—The Roman Church is here represented (probably in contradistinction to the preceding subject) as administering the Sacrament in bread alone to a nun and a monk, one of the lay brethren.

In the thirteenth session of the Council of Constance, in 1414, Priests were, for the first time, forbidden to administer the Eucharist in both kinds to the people. “We command, under the pain of excommunication, that no priest communicates unto the people under both kinds of bread and wine.”

SUBJECT 25. (see No. II. Plate XXI.)—The Church is here represented in two positions. It also allegorically typifies one of the great events in the schism of the Church of Rome.

First.—In an interior on the left, the Church is rising from her bed, attended by her three companions. The Church is guarded by a Pope, two Cardinals, and a Bishop, who appear on the battlements above, each armed with a sword and shield†, the shields bearing the following cognizances:

1. A single Fleur-de-lis; 2. A Black Lion; 3. A Rose; 4. Cross Keys.

* Ziska, the chief of the Hussites, after he had built the celebrated fortress at Tabor (a town in Bohemia, and commonly called by the Hussites the camp of Mount Tabor), assembled 40,000 persons, at 300 tables, to receive the Communion in *both kinds*.

Tabor, a mountain, somewhat in the form of a sugar loaf, near Kadish, in Galilee. On the top of which, it was long thought that our blessed Saviour was transfigured in the presence of his three Apostles, Peter, James, and John. This symbol was afterwards used as the arms of Bohemia, and occurs as a water-mark on paper as early as 1360, and is to be found as late as the commencement of the 16th century. It may be seen on the paper of the Archives preserved at the Hague bearing that date and later.



† The Memoranda from which I have compiled the preceding and following description of the designs of this work, were written by my father very many years before the appearance of “A Treatise on Wood Engraving, by John Jackson,” published in 1839. I think it right to mention this fact, because Mr. Chatto, the learned author of the descriptive text of that work, appears to have discovered, that a more than ordinary interest was intended to be conveyed by the publication of the work under review, though at the same time he does not appear to have seen that the contents of the volume had no reference whatever to the History of the Virgin Mary.—*S. Leigh S.*

At p. 94, Mr. Chatto observes:—“In two or three of the designs (Subject 25) in the History of the Virgin, several shields of arms are introduced, either borne by figures or suspended from a



These are intended, no doubt, to represent the party adhering to the Pope, generally known by the appellation of *Guelphs*. They upheld the doctrine of Temporal as well as Spiritual Power.

Though Pascal II.* was the Pope under confinement at the period, yet, as the

wall. As the heraldic emblems on such shields were not likely to be suggested by the mere fancy of the artist, I think that most of them will be found to belong to Germany rather than to Holland; and the charge on one of them—two fish back to back—which is rather remarkable, and by no means common, is one of the quarterings of the former Counts of Wirtemberg, the very district in which I am inclined to think the work was executed. I moreover fancy, that in one of the cuts I can perceive an allusion to the Council of Basle, which, in 1439, elected Amadeus of Savoy as Pope, under the title of Felix V., in opposition to Eugene IV. In order to afford those who are better acquainted with the subject an opportunity of judging for themselves, and of making further discoveries, which may support my opinions if well-founded, or which may correct them if erroneous, I shall give copies of all the shields of arms which occur in the book."

This Mr. Chatto has done, observing, at p. 95, "As the incidents in the life of the Virgin, described in the Canticles, were assumed by commentators to be typical of the history of the Church, I am inclined to think that the above cut (Subject 25) may contain an allusion to the disputes between Pope Eugene IV. and the Council assembled at Basle in 1439. The passage in the first inscription, 'I will seek him whom my soul loveth,' might be very appropriately applied to a Council which professed to represent the Church, and which had chosen for itself a new head.

"The second inscription would be equally descriptive of the treatment which, in the opinion of the same Council, the Church had received from Eugene IV., whom they declared to be deposed, because 'he was a disturber of the peace and union of the Church, a schismatic and a heretic, guilty of simony, perjured, and incorrigible.' On the shield borne by the figure of a Pope wearing a triple crown, is a fleur-de-lis; but whether or no this flower formed part of the armorial distinctions of Amadeus Duke of Savoy, whom the Council chose for their new Pope, I have not been able to ascertain. The lion, borne by the second figure, a Cardinal, is too general a cognizance to be assigned to any particular state or city. The charge on the shield borne by the third figure I cannot make out. The cross keys on the Bishop's shield are the arms of the city of Ratishon."

The learned author closes his observations by stating—"As so little is known respecting the country where, and the precise time when, the principal Block-Books appeared, of which the History of the Virgin is one, I think every particular, however trifling, which may be likely to afford even a gleam of light, deserving of notice. It is for this reason that I have given the different shields contained in this and the preceding pages; not in the belief that I have made any important discovery, or established any considerable facts, but with the desire of directing to this subject the attention of others, whose further inquiries and comparisons may perhaps establish such a perfect identity between the arms of a particular district, and those contained in the volume, as may determine the probable locality of the place where it was executed."

* "Pope Paschall II., learning that Henry V. had resolved to maintain his right to investitures, instead of spending his Christmas in Germany, changed his route for *France*, to visit Philip and his son Lewis the Sixth (anno 1107). At St Denis, he had an interview with the two kings, who, paying the same respect to him as to St. Peter himself, fell on their knees before him; but the Pope, raising them up with his hand, expressed great satisfaction at the reception he had everywhere met with in their dominions, commended them for treading in the footsteps of their ancestors the defenders and protectors of the Apostolic See, and then entering upon the motives of his

contest respecting the investitures was not finally adjusted until the Pontificate of Calixtus II., we should rather presume, by the cognizance on the first shield, a *single fleur de lis*, (the arms proper, crest, symbol or pretence of the Dukes of Burgundy), that it was intended for him. He was the son of William, surnamed the Great, Count of Burgundy, and was uncle to Adelais, the wife of Lewis VI., at that time King of France. He was also Archbishop of Vienna, where, in 1112, he held a Council, whereat he excommunicated the Emperor for the violence he had offered to the Pope in forcing him to give up *Investitures**.

The second shield, bearing a lion sable, was probably intended for Flanders†, the other two are no doubt intended to represent others of the Papal Party.

Secondly.—In the exterior on the right, the Church with her three companions is seen “*in the streets*” yielding up her veil‡ or mantle to the foremost of two armed soldiers§ on horseback, symbolically “*depriving the Pope of his pontifical ornaments.*”

“Henry V. set out for Rome in order to be crowned, and to ratify a treaty concluded by his ambassadors in February, 1111, with the Pope Pascal II., whereby he was to resign such estates and lordships which they held of the Empire; which the

journey, told them that he came to implore *their protection against the enemies of the Church*, particularly against HENRY, KING OF GERMANY, who, notwithstanding the obligations he owed the Roman See, threatened the Church with the same calamities that it had suffered under his father.

“The two kings assured the Pope that he should find them no less ready to assist him, when called upon, than his predecessors had found the most zealous among theirs to assist them.”—

Bowyer's Lives of the Popes, Vol. v. page 377.

* Bowyer's History of the Popes, Vol. vii. p. 8.

† “The Emperor (Henry IV.), as we have seen, retired himself to Liege, which Paschal could not endure; wherefore, under a shew of congratulating *Robert Earl of Flanders*, being happily returned from Jerusalem to his own country, he (the Pope) thus writ to him:—‘It is a part of a loyal and lawful soldier to pursue the enemies of his king by all possible means. We give thee, therefore, thanks for executing our commands in the diocese of Cambray, and we *command* thee to do the like upon the excommunicated people of Liege, who falsely call themselves clerks, &c. &c.; and, not only in those parts, but everywhere else where thou canst, with the whole power, to persecute Henry (V.), Head of the Heretics, and his followers.’” *Morney's History of the Papacy*, p. 277.

‡ Pallium or Veil.—Pope Gregory VII. (Hildebrand) wrested the mantle from the imperial privilege, and the subsequent Popes retained it until it was recovered from Pope Pascal II. by the Emperor Henry V. of Germany. “The Pallium or Pall was a sort of mantle worn by the Emperors as an ensign of power; and by them, in the fourth century, imparted to the prelates, as a mark of their authority over the inferior orders, &c.” *Acta Regia*, Vol. i. p. 172.

§ The Pallium, likewise, was a mark of honour by which the Archbishops and favoured Bishops were distinguished, and would not now be procured without payment of a considerable sum of money.” *Putter's History of the German Empire*, by Dornsford, 3 Vols. 1794.

§ A Soldier Priest; or, as Hallam writes, “a Militant Priest.”

Pope could not persuade them to do. Finding the Roman Church ready to receive, but not to give in return, *he ordered his guards to surround the Pope, Cardinals, and others*, and kept them in the church till the dusk of the evening, when they were all conveyed, under a strong guard, to a house at a small distance from the church, and left the (Leonine) city in the night, carrying with them the Pope, the Cardinals, and several Roman nobility. The King strove in his march to bring the Pope to his terms, that is, to crown him, without requiring him to give *investitures*; but finding that he still refused to comply with these terms, *he (Henry V.) caused him to be stripped of his pontifical ornaments*, and bound him like a criminal."

The Pope at last yields, and gives up the right of investitures. A Bull to that effect was drawn up in the name of the Emperor, and sworn to by the Archbishop of Cologne, the Bishops of Trent, Spire, and Munster, by Albert Chancellor of the Empire, and by eight Counts and Marquesses*.

The other soldier behind carries a shield bearing the Imperial (Austrian) Eagle.

The transactions just referred to took place during the early part of the twelfth century; but, as we consider the contents of the work under consideration to refer equally to the interesting transactions that occurred at the commencement of the fifteenth century, under the Pontificate of John XXIII., the cognizance on this shield may be intended for Frederick Duke of Austria, who, after having rebelled against Sigismund Emperor of Germany, and favoured the escape† of the Pope from the Council at Constance, did, on his reconciliation with the Emperor, undertake "to bring back John XXIII. to Constance‡." The design, we think, is applicable to both periods.

SUBJECT 26.—After Pope Pascal II, had submitted to the Emperor Henry V., the latter was crowned at Rome, and received the Sacrament at the hands of the Pope§.

"When the ceremony of the coronation was ended, the Pope divided the Host,

* Bowyer's History of the Popes, Vol. v. p. 390.

† History of the Council of Constance, by Lenfant, Vol. i. p. 127.

‡ History of the Council of Constance, by Lenfant, Vol. i. p. 243.

§ "Le lendemain, qui étoit le 13 Avril IV. le Pape et le Roy revinrent dans la Ville Leonine, séparée de la grande Ville de Rome par des murailles et des Portes: et étant entrez dans l'Eglise du Vatican, Pascal couronne Henry Empereur devant la confession de S. Pierre. Pius le Pape célébra la messe, et après l'Evangile, mit en main de Henry le privilege par lequel il lui accordoit le droit de donner l'Investiture par la crosse et par l'anneau: A la communion, ayant rompu l'Hostie en deux, il en donne la moitié à l'Empereur, et lui dit: *Nous, nous donnons le Corps de Notre Seigneur, J. C., que est né de la Vierge, et que a souffert pour nous sur la Croix, pour gage et assurance de nostre union mutuelle.*

"Après quoi s'étant donné réciproquement le baiser, ils se separerent, Le Pape se retire dans Rome et l'Empereur dans son Camp."

took one part of it himself, and gave the other half to the Emperor, saying: 'We give unto you the body of our Lord Jesus Christ, &c., as a pledge of mutual reconciliation.

"The Emperor, before he took leave of the Pope, insisted upon his delivering to him the above-mentioned Bull with his own hand, in the sight of all who were present.

"This Paschal declined at first, but was in the end obliged to comply. With that Bull the Emperor returned in triumph to his camp, and soon set out for Germany". This Bull restored to Henry the right of giving *Investitures, with the Staff and Ring*, to Bishops and Abbots of his kingdom, &c.

The design may also be intended to commemorate the administering of the Sacrament in *both kinds* to the multitude assembled near Mount Tabor, under the command of Ziska, the chief of the Hussites: "*Eat, O friends; drink, yea, drink abundantly, O beloved*"†.

SUBJECT 27.—This appears to have an allusion to the absence of the Pope, who was detained a prisoner by Henry V. for eight weeks.

"All things being thus settled (relative to investitures), the Pope was set at liberty, having been kept prisoner for the space of eight weeks, that is, from Quinquagesima Sunday, which, in the present year 1111, fell on the 12th of February, to the first Sunday after Easter"‡.

SUBJECT 28.—This may refer to the *infirmary* of the Pope in not resisting the demands of the Emperor, and also to the *duplicity* with which the Pope acted subsequently towards the Emperor.

"In 1112, the Pope had convoked a general Council, which met at the Lateran, March 28th. At this Council, the grant that had been made to Henry V. was condemned, and it was considered heresy; and it was determined by the Council, that, although the Pope could not excommunicate the Emperor, being 'inconsistent with Canonical institutions,' yet he might excommunicate *his own Bull*, and thus render it as ineffectual as if it never had been issued"‡.

"The Pope would not excommunicate the Emperor, but he suffered him to be everywhere excommunicated by his Legates, and confirmed the sentence they had pronounced"§. These acts were confirmed at a subsequent Council, held at Rome, in 1116; upon which the Emperor sent deputies to Rome to get the sentence of excommunication revoked.

* Bowyer's History of the Popes, Vol. v. p. 392.

‡ Bowyer's History of the Popes, Vol. v. p. 391.

† See note illustrating this, p. 112.

§ Idem, Vol. i. p. 395.

"But Paschal answered, that he had kept his word, though given by force; that he had not been *excommunicated by him*, but by the Bishops of the Council; and that he, therefore, could not take off the excommunication without their advice and hearing of the parties. The Emperor, provoked at the answer, resolved to *return to Rome*"*.

Pope Pascal having revoked in the Council of Lateran the privilege that the Emperor had extorted from him, fresh wars were commenced. A number of German nobility and prelates, with the Archbishops of Mentz and Cologne at their head, offended with the pride and obstinacy of the Emperor, formed a league against him.

In 1115, the Countess Matilda died, which gave an additional impetus to the quarrel between the Pope and Emperor. The latter, as her next heir, pretended to succeed her as Chief of the Empire. In 1115, he passed into Italy to enforce his pretensions.

SUBJECT 29 (see No. I. Plate xxii).—"In consequence of Paschal's duplicity, the Emperor set out in person, in the spring of 1117, with an immense army; and, approaching Rome, reduced all the fortresses in the neighbourhood, which distressed the Romans so much, that they were obliged to open the gates of the city"†.

Rome was, therefore, at that period, in the possession of the Imperial Party (the Gibellines); and we may fairly presume, that the turreted building, encircled by the wall, is intended for that city, the shields hanging upon the towers and about the walls being those of the "mighty men" whose cognizances they bear‡.

The shields in front of the side towers, and those on either side of the centre tower, represent, probably, the cognizances of—1. Nicolas de la Cusa; 2. The Earl of Flanders; 3. Amadeus Duke of Savoy; and 4. The Emperor of Austria; all of whom took part in the Reformation of the Church during the commencement of the fifteenth century, to which period the design may probably also refer. The other shields on the outer walls represent other parties engaged in these transactions, though we cannot account for the cognizances on the last two shields being the same as occur on the two last shields of the Papal party, appearing on the battlements in the left subject of Design 25.

* Bowyer's History of the Popes, Vol. v. p. 403.

† Ibid.

‡ When a castle surrendered, it was usual to place on its battlements the banners of the King, of St. George, of St. Edmond, and St. Edward, together with those of the Marshal and Constable of the army, as well as of the individual to whose custody it was committed."

Siege of Carlaverock, see Lydgate.

SUBJECT 30 (see No. II., Plate xxii).—This design is intended to represent the approaching Reconciliation of the Church. Christ, as the bridegroom, is here in bed, suddenly awaking: "*I sleep, but my heart waketh*"*. The preceding design having reference chiefly to proceedings of the Pope in respect to the investitures, we presume that the turrets in the background on the left are intended to represent the City of Rome, from which the Pope was now released. We have seen, in Subject 8, that the Angel guarding the gateway of the interior, where the Church is ill at ease, in regard to the difference that had arisen respecting the administration of the wine to the Laity, holds a shield bearing the cognizance (a lion rampant) of the Earl of Flanders†. We see, also, that in this design the cognizance of Flanders again appears, and we here have the same shield borne by the foremost of Four Chiefs, who, with their attendant knights in full armour, with swords drawn and bucklers, are standing at the side of the couch, looking attentively at the scene that is passing before them, in respect to Christ and the Church his Spouse. The design may also be intended, at the same time, to shew, not only the reconciliation of the Church, but also that of the various Princes and Nobles who had taken part on either side.

The Second Chief bears on his shield the cognizance of the Duke of Burgundy, *a single fleur-de-lis*. John the Intrepid, Duke of Burgundy, took an active part in the Council of Constance‡. He was accused of thwarting their proceedings, and of

* Chap. v. v. 2.—"The fifth day's eclogue commences here, and contains a solemn declaration from the bridegroom, that he prefers his spouse to all other women. (Ch. vi. v. 19.)

"I. The Bride relates an adventure of the preceding night, or perhaps only a lively dream, which had so powerful an effect on her imagination that she mistook it for a reality, and starting up, does the giddy things (vv. 4—6) by which she exposes herself to the chastisement of the watchmen or eunuchs (v. 1) who patrolled the royal enclosure. In this distressed situation, the chorus of virgins are supposed to find her, and, by their inquiries (v. 9), give her occasion to describe, with the highest colouring of eastern imagery, the personal charms of her beloved bridegroom (v. 10—16).

"II. She afterwards recollects where he is probably to be found (Ch. vi. v. 2): and, going in search of him, finds him in or coming from his garden (v. 4). The bridegroom accosts her with fresh encomiums on her beauty, repeating some of the images he had used in the third day's eclogue (Ch. iv. v. 7). He declares that she stands alone in his affection, and concludes with relating how much his other queens and concubines were struck with her figure, when she looked out from her apartment the first morning after her arrival (Ch. vi. v. 9). The word rendered *undefiled* signifies *completely unaccomplished*; one consummately possessed of all endowments both of body and mind.—New Translation." *Commentary, by W. Dodd, Vol. ii. folio, 1770.*

† While assigning this to Flanders, we are aware that the *Lion* was a common armorial bearing at that period.

‡ "Not finding the Pope (John XXIII.) at *Friburg*, they went to *Brisac* to seek him, from whence, it was said, that the Duke of Burgundy's servants were to conduct him to *Avignon*. The measures for it were actually concerted; but Sigismund having notice of it as well as the Council from trusty hands, the Council resolved to write to this Duke, to desire him not to countenance the Pope, but to send him back to perform his promise. The Duke answered the Council, that John



favouring the escape of John XXIII., in 1415; though, shortly after, he wrote a long letter to the Deputies of the Gallican Church at Constance, wherein, after apologising for his conduct, he adds, "For when I was fully informed by your letter, and by the relation of your Deputies, of the real truth of the facts, viz. that the manner of the Pope's withdrawing was clandestine and scandalous, and that no body can receive him without doing a great prejudice to the Union of the Church, which I desire and pursue to the utmost, I immediately changed my mind, and resolved never to receive and support the said Pope against your deliberations, to which I have resolved never to submit, with all the Catholic Princes, and join my efforts with yours for the extermination of this detestable schism, by such ways and means as you shall think most proper. And if ill-minded persons spread reports contrary to this protestation, I intreat you to reject them as lies; for, from first to last, it was never my intention to think or act anything which might turn to the prejudice of the Union and your deliberations."

Thus we see that John, Duke of Burgundy, took a prominent part in the affairs of the Church. How far he was sincere in his desire to bring about a reconciliation between the contending parties is a point upon which historians differ. If the design under consideration is intended typically to represent the healing of the "*Great Western Schism*," at the close of the Pontificate of Nicholas V.; and if Philip, Duke of Burgundy, who succeeded to the Dukedom by the death of John, in 1419, took the same prominent part as his predecessor, the figure represented in this design (Subject 30) may be equally applicable to him.

The Third Chief may, probably, judging by the coat of arms of his shield, be intended for William, Duke of Bavaria, who attended the Council of Constance with a great retinue, and was Protector of the Council at Basle*.

The Fourth Chief bears on his shield a rose, and may probably be intended for Richard, Duke of Lancaster, who had especially befriended Wickliffe; though afterwards, when, as Richard II., he declared for Pope Urban VI. in his dispute with Pope Clement VII., Wickliffe lost the support of his former royal patron.

Inasmuch, however, as we think it probable that the First Chief may be intended to represent Philip, Duke of Burgundy; so we are inclined to venture an opinion, as to whether the Fourth Chief may not represent Henry V., of England, who, soon after the death of John, Duke of Burgundy, entered into close alliance with Philip.

XXIII., having indeed wrote to him immediately after his being withdrawn, that he left *Constance* with no other view but to go to *Nice*, there to resign the Pontificate, he had promised him all manner of assistance for so good a design; but that having since heard of his scandalous flight, he was far from giving any protection, being resolved to adhere in all things to the Council. If we may form a judgment of this by the whole history, there was nothing so insincere as the protestations of the Duke of Burgundy, who thwarted the Council all that he could."

History of the Council of Constance, Vol. i. pp. 17, 203, 379—381.

* *History of the Council of Constance*, Vol. i. p. 415.

SUBJECT 31 (see Plate XVIII.), Upper Division.—The act of reconciliation is here beautifully exemplified, as symbolically represented by the seal (*"Set me as a seal upon thine heart"*) presented by Christ to his Church, that, through him alone, crucified, an Atonement was made with the Father; the figure of Christ crucified being placed the foremost in the representation of the Trinity.

SUBJECT 31 (see Plate XVIII.), Lower Division.—In a temporal view, this design figuratively illustrates the Union of the Church, or termination of the schisms and persecutions the Church had undergone for a lengthened period. On the left, the Church is represented on the top of Mount Lebanon, in the act of prayer, as if surrounded with or apprehensive of great dangers, previous to the invitation of Christ, *"Come with me from Lebanon*, my Spouse, come from Lebanon, come,"* to receive His Crown of Glory.

In our desire to shew that a more than ordinary interest is attached to this Block-Book, we do not for a moment suppose that our hypothesis will be received as correct in all its bearings. We may, however, venture to hope, that we have shewn that the work cannot be considered as *"The History or Prefiguration of the Virgin Mary,"* under which title it has been hitherto received; a title arising from the Dutch inscription which occurs in some copies on the upper part of the first design. Also, that the various shields of arms were not introduced into the designs as a matter of fancy of the artist, but that they are intended to convey, pictorially, transactions of some little historical interest.

Whether those designs, to which we have drawn more particular attention, are intended to represent, or rather to refer to, transactions at *three different periods*, is a subject which those learned in history will determine, should the matter be considered worthy of further investigation.

* "The summits of the mountains were inhabited by wild beasts.—He invites the Bride to his arms as to a place of safety; and encourages her to look down in security amidst the dangers she was threatened with or apprehensive of."

Commentary on the Bible, by Dodd.

LIBER REGUM.

PLATES XXIIA AND XXIIb. THE FIRST AND SIXTH PAGES.

(From an Uncoloured Copy in the possession of Mr. BOONE, of Bond-street, London, Bookseller.)

LIBER REGUM; SEU, HISTORIA DAVIDIS.

BLOCK-BOOK OF TWENTY LEAVES OR ENGRAVED PAGES.—*Small Folio.*

THE work comprises a series of forty wood-engravings representing the principal events in the life of David, as related in the two Books of Samuel, or First and Second Books of the Kings. The design in the first page is from the first chapter, where it is recorded that Hannah took the child Samuel into the house of the Lord in Shiloh, and presented him to Eli the Priest. The second design represents the Lord calling unto Samuel when asleep in the Temple, as mentioned in the third chapter. The remaining subjects refer to the chief events in the lives of Samuel, Saul, and David, ending with the thirty-eighth design. The last two, occupying the twentieth page, represent the anointing of Solomon as King, and the Death of David, as recorded in the first and second chapters of the First (Third Book) of the Kings.

The text to the final design closes with the subjoined passage, being, as it were, in the usual form of a colophon, and is the only instance of such occurring in the early Block-Books.

"Explicit hystoria david que ut clarius pateat posita est hic ecia hystoria saul quia mixte sunt nec multo distantes ab inicio primi libri regū. Et ergo inceptum est hoc negociū a primo libro et finitum habita hystoria david que fuit principaliter hic intenta."

Each page of the work contains, as seen in the fac-similes, two designs, evidently, together with the text beneath, cut on one block; so that the whole work consisted of a series of twenty wood-blocks, whence the impressions, in a dark brown ink, were taken off on *single* sheets, by friction, on one side of the paper, so that when folded the blank pages might be pasted together, and thus form an ordinary book. Each sheet bears a signature, commencing with A and ending with K, as here subjoined in fac-simile.

A N r d e H o f i k

As shewn in the fac-similes, the text differs in size, a circumstance arising from the wood-engraver having more or less text to occupy the space allotted for it, as is particularly exemplified in the texts in plate xxii^b.

Until the recent possession, May 1857, by Mr. Boone, of a copy of the work, we believed the one in the Imperial Library at Vienna to have been *unique*. We had, at p. 148 in our second volume, made reference to that copy, and we now see, that, when withdrawing the notice of it, we omitted to strike out the head-line, *Liber Regum*, to that page.

The brief account of the work, as given by Dr. Dibdin*, affords no information as to the country to which it may be assigned; and though Dr. Falkenstein, in describing the volume in his laboriously but too hastily compiled work† on the General History of Printing, states, that "*conformably to its origin and the character of writing and figures (it) is certainly a German national work,*" we were induced to think it might be a production of the Low Countries. Hence the cause of our omitting the notice of it among the Block-Books assigned to Germany. The only means we had of forming an opinion of the style of the work was from the specimen given by Dr. Falkenstein, of which the wood-engraving opposite is a fac-simile.

But for the fortuitous appearance in this country of the copy now before us, we must have been content with that specimen of the work. That fac-simile is far from being satisfactory; and had we not been at the cost of its engraving, we should not have here introduced it. It serves, however, to shew how necessary it is in an undertaking of this kind to have recourse to the books themselves. In making this remark we do not desire to impute blame to Dr. Falkenstein or any other author; but we may unhesitatingly assert that most of the fac-similes that have been hitherto given from the various Block-Books convey but little idea of the character of those extraordinary productions. Though the fac-similes in the present volumes may be found, on a critical comparison with the originals, to be occasionally faulty, yet, taken as a whole, they are creditable to the artists employed in their execution, and serve the purpose of reference, for

* Dr. Dibdin, in alluding briefly to the xylographical productions in the Imperial Library at Vienna, thus writes: "I shall begin with a unique article of this description. It is called *LIBER REGUM, SEU VITA DAVIDIS*: a folio, of twenty leaves, printed on one side only; but the leaves are here pasted together. Two leaves go to a signature, and the signatures run A to K. Each page has two woodcuts, about twice as long as the text, or, rather, about one inch and three quarters of the text doubled. The text is evidently xylographic. The ink is of the usual pale brown colour. The copy is coloured, of the time of the publication of the book. It is, in every respect, in a fine and perfect state of preservation." *Bibliographical Tour*, vol. iii. p. 531.

† It is in the German language, and is intitled—

"History of the Art of Printing in its Origin and Progress, by Dr. Karl Falkenstein, Royal Saxon Councillor and Head Librarian, Member of the Royal Saxon Censor-College, and of the Directory of Statistical Union for the Kingdom of Saxony, &c., &c., &c. A Memorial for the Fourth Jubilee of the Invention of Printing. With a rich Collection of Fac-similes of the rarest Woodblocks, cut in wood and metal; Copies of the Types of the older celebrated Printing Offices, and Specimens of Art-Printing according to the latest Discoveries of our time." *Leipzig. Publication and Printing of B. G. Teubner, 1840; 4to., p. 38.*



libri regum
Primo libro regum capitulo primo legitur
 qd fuit vir vultus uonane helchana ha-
 brus yroreai cui uonane natus. Ille autem
 filius non habet uonane domus si daret
 sibi filium conuino daret enim dno curie
 tis diebus vite eius. Et post hoc peperit
 filium uocauitq; uonane eius samuel.
 Et postq; uolauit ueracit cum adduxit
 ipse in domum domini in bethleem. Et i-
 mo lato titulo optulit puerum helch-
 sacerdoti. Et natus est puer apud be-
 ly in uultraus in conspectu domini
 accinctus ephod lino. Et proficie-
 bat atq; creuebat placatus tunc deo
 qd bonum uirum.

Secundo et tercio capitulo legitur qd postq;
 qd viri dei precepta fuerant helch sacer-
 doti mala sibi et domui sue futura ppter
 sua peccata et filios suos. Venit domi-
 nus ad samuelem dormientem in tem-
 plo dni dicens ei. Scire ego suscitabo ad
 me filium helch omnia que locutus sum tibi
 domui tuae. Perderi enim ei qd iudicatio
 esset donaturus tibi. Et ait ei qd uoue-
 rat filios suos iudigne agere et uo
 corripuit eos. Et tunc angelus factus indi-
 cante. Et ait helch. Faciat dominus quod
 bonum est in oculis suis. Et ait angelus
 samuel et cognouit uirum. Et ait
 filius samuel propheta esset domui.



Quidem caplo legatur q serui Saul
 dixerunt ad eum Ecce spiritus
 da malus exagitauit te. Mucrant
 seruui tui hominē facientem psallere
 athara ut cum arripuerit te spi-
 ritus dei malus psallat manu
 sua et lauis feras. Quibus ait
 Promouete uicchi aliquē hanc pla-
 lautem. Et audito q donud breue
 psalleret nullit eum adducna odle.
 Cum ingressus ad saul dilectus ē
 ab eo uiuus et factus est eius ar-
 miger. Et psallebat coram eo in
 athara gnaud qūq; arripiebat cū
 spiritus dei malus et lauis hēbat

Decimo septimo caplo legatur q plu-
 rimum natiuerūt ipsam cont pā-
 et habāt sup mōte ex hac pte et pā-
 sup mōte ex altā pte sūt egressus du-
 altitudinis sex cubitaz et palmis
 de caldis philistinoz uōte gohath.
 pēcit singulare certame at eis pōt
 metuebat. Dauid a nullus apse ad vi-
 citādū fēz suos ipso allēuit semig-
 notuū q gohath. Eum adducit ad la-
 alidū? arma q dōnt ad saul. Ad pol-
 lū hie tēdē uā ubi uō hēo et depositat ea.
 Et accepit hōes sup et d. lapidib; pēcit
 q gohath que lapide i fōre fero. pla-
 et caput rō opitauit. In mōtes philiste-
 fuerunt et pēcit hinc eos dū uel.

which they are intended. In order, however, to shew how difficult it is to obtain accuracy in all points in respect to fac-similes, we find that those we have given from the two pages of the *Liber Regum*, are a *quarter of an inch longer*, and an *eighth of an inch wider* than the originals. That has arisen from the tracing-paper having expanded during the operation of transferring the fac-simile drawing to the stone, an accidental circumstance occasionally beyond the control of either artist or lithographer.



The copy in the Imperial Library at Vienna is stated by Dr. Dibdin to be "*in every respect in a fine and perfect state of preservation.*" We are, however, informed that it is mounted and much cropt in its margins, as may be judged of by the imperfect state of the left side of the portion of the page in the above specimen. It is there seen that the outer line is cut away. Furthermore, the designs are coloured, the colouring, we think, rather depreciating than adding to the bibliographical interest of the volume. The copy*, which, through the kindness of Mr. Boone, is

* I cannot learn from what source the volume was obtained. I had heard of it many months previous to its arrival in this country.

now before us, is as pure as it was on the day when issued; and it is remarkable that scarcely a breakage or imperfection is to be found in any of the impressions; consequently we may presume that the copy was one of the earliest taken from the blocks. It appears very extraordinary that only two copies of such a work should at present be known to exist.

Though we have inserted the *Liber Regum* among the Block-Books we believe to have been the production of the Low Countries, we by no means contend that such was the locality of its issue. It is of coarse design, and of equally coarse engraving, much resembling the edition of the *Apocalypse* described in the present volume, pp. 20-3; so much so, indeed, that we are inclined to think it may have been engraved by the same hand. That edition of the *Apocalypse* (placed by us as the fourth of the work) is evidently more of German than Flemish design, and was more probably issued on the borders of Germany than in the Low Countries.

In the textual illustration of the early Block-Books there is a great similarity in the formation of the letters. Our object in making this remark is, that we were led to believe, as seen vol. ii. p. 160*b*, and elsewhere occasionally, that the formation of the letter *t*, with a *perpendicular line at the end of its crossing*, was a peculiar characteristic of the writing and type employed in Holland and in the Low Countries, but not used in Germany. We have found, however, that the letter *t* so formed occurs equally in those editions of the Block-Books we have assigned to Germany. It is frequently used in the text to the designs of the *Liber Regum*; and consequently, however much in respect to *moveable type* it may be one of the characteristics of Dutch manufacture, we do not consider it as available evidence of Dutch or Flemish work when found in the Block-Books.

EXERCITIUM SUPER PATER NOSTER.

BLOCK-BOOK OF TEN LEAVES OR ENGRAVED PAGES.—*Small Folio*.

IN the Imperial Library at Paris is an imperfect copy of an edition of the above-mentioned work, in which some of the inscriptions on the scrolls in the designs, and their descriptive texts, are *written* in the Dutch language in lieu of being *engraved*, as in the edition with the text in the Latin language. In closing our observations, vol. ii. p. 139*b*, upon the notice of the latter edition, we have particularly referred to the opinion of M. Guichard respecting the edition with the text in the Dutch language. He considers that edition to have been issued in Holland, and to be the original whence the designs for the other edition were copied.

THE SEVEN DEADLY SINS.

BLOCK-BOOK OF SIXTEEN PAGES.—*Small Octavo.*

In the year 1819, when the work of M. Koning on the Origin of Printing was issued, that gentleman had in his possession a small octavo, forming a Block-Book of sixteen pages. The volume, we believe, is now in the Public Library at Harlem; but as we have not had the opportunity of inspecting it, we must be content with here inserting the notice of it from the work of M. Koning*, at the same time regretting that we have not obtained a fac-simile of one of the pages.

"Il traite des sept péchés mortels: la *luxure*, la *gourmandise*, l'*orgueil*, la *colère*, l'*avarice*, la *paresse* et l'*envie*. A chacun de ces sujets est une figure allégorique empruntée de la passion de Jesus, de la grandeur des deux tiers de la feuille avec deux vers au bas; au-dessous est une femme à genoux, dans l'attitude de prier; de l'autre côté, vis-à-vis, une meditation relative au sujet, adressée à la vierge MARIE. On voit de plus, tant sur la première que sur la dernière, une autre figure, de toute la grandeur de la feuille: le tout gravé dans une forme en bois, et formant une production xylographique.

"Nous n'osons cependant pas décider si cet ouvrage est effectivement de KOSTER, parcequ'il est imprimé des deux côtés; quoique nous apprenions par une note que dans un exemplaire du *Speculum* Hollandois qu'est à *Lille* on trouveroit aussi deux feuilles, et dans celui qu'est cité par SCRIVERIUS, une feuille, imprimées des deux côtés: chose qui détruiroit notre difficulté (si l'on peut lui donner ce nom). Mais ce livre, quelque petit qu'il soit, a en beaucoup de points une grande conformité avec les autres ouvrages d'*Harlem*; car 1° non seulement, c'est la même langue que l'on écrivoit et que l'on parloit en Hollande au 15^{me} siècle; mais, 2° la façon et la forme des lettres sont conformes à celles des ouvrages cités; 3° la première estampe ou le titre est dans le même goût que celles de la *Bible des pauvres*; les autres estampes, dans le goût de celles du *Speculum*; et les figures des femmes agenouillées, comme celles du *Cantique des Cantiques*; 4° enfin la marque du papier est la lettre P, qu'est conforme à celle des ouvrages rapportés. On peut conclure de tout cela que c'est une production xylographique inconnue jusqu'à present, d'une grande ancienneté, et dont, par cette raison, nous avons cru qu'il convenoit de faire mention."

* Dissertation sur l'Origine, l'Invention, et Perfectionnement de l'Imprimerie, par Jacques Koning; traduite du Hollandois. *Amst.*, 1815, 8vo., pp. 59-60.

In the preceding account, M. Koning does not state whether the descriptive text is in the Dutch or Latin language. We presume it is in the former.

Inasmuch as an illustrated description of the Block-Books was not the object of the work of M. Koning, that gentleman made mention of those productions only when he thought they would in any way elucidate his arguments in favour of the claims of Harlem, or exemplify the labours of his client, Lawrence Coster. Accordingly M. Koning found a great similarity in the designs of the little book he possessed to those in the *Biblia Pauperum*, the *Speculum*, and the *Cantica Canticorum*. It is seen also that the chief reason why M. Koning did not place it among those works he considered to have been issued at Harlem, was owing to the little volume being *opisthographic*.

VITA CHRISTI.

THE LIFE AND PASSION OF CHRIST.

BLOCK-BOOK OF THIRTY LEAVES OR ENGRAVED PAGES.—*Small Quarto.*

BARON HEINECKEN (p. 429) makes mention of a small Block-Book, in quarto, which he met with at Nuremberg, in the library of an eminent Physician named Treu, who, he informs us, bequeathed his collection to the University of Altdorf, where we presume the volume is yet preserved. For the information of those who may not possess the work of Heinecken, we subjoin the description of the volume as given by him:

“Il n’a point de titre, et consiste en trente-deux feuillets, dont chacun est orné d’une image, au-dessous de laquelle on lit quinze vers allemands, gravés ensemble sur une même planche de bois, et imprimés d’un seul côté du papier, par le cartier, avec le froton.

“Peut-être que cet exemplaire n’est pas complet; il n’a ni chiffres, ni rien, pour pouvoir en tirer quelque conséquence.

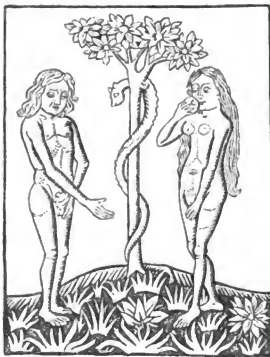
“Ces images sont faites dans le même goût que les sujets qu’on voit au milieu des planches dans la Bible des Pauvres.

“L’écriture est gothique, comme dans les autres livres de cette espèce, et l’encre est pâle.

"Voicy l'ordre des sujets, suivant l'exemplaire que je viens de citer, et qu'est le seul que j'aie vû:

- | | |
|--------------------------------------------------------------------------|---------------------------------------------------------------------|
| 1. Adam et Eve dans le Paradis terrestre. | 17. Le Portement de Croix. |
| 2. Adam et Eve chassés du Paradis terrestre. | 18. Le Crucifisement. |
| 3. L'Annonciation de la Sainte Vierge avec un rouleau <i>Ave Maria</i> . | 19. Descente de la Croix. |
| 4. La Circoncision. | 20. La Sepulture. |
| 5. L'Adoration des Rois. | 21. Descente aux Limbes. |
| 6. La Purification. | 22. La Resurrection. |
| 7. La Fuite en Egipte. | 23. Les trois Maries au Sepulcre. |
| 8. L'Entrée dans Jérusalem. | 24. Le Christ apparait à Marie Madeleine. |
| 9. La Sainte Cène. | 25. L'Incrédulité de Saint Thomas. |
| 10. Le Lavement des pieds. | 26. Des Disciples d'Emaus. |
| 11. Le Christ au Mont des Oliviers. | 27. L'Ascension. |
| 12. Le Christ méprisé. | 28. La Mission du Saint Esprit. |
| 13. La Flagellation de N. Seigneur. | 29. La Mort avec un rouleau, <i>Memini p'co qui vicit in orb°</i> . |
| 14. Le Couronnement d'épines. | 30. Le Dernier Jugement. |
| 15. L'Ecce Homo. | 31. L'Enfer. |
| 16. Pilate se lave les mains. | 32. La Béatitude. |

As at the close of this volume, p. 198, we have had occasion to refer to the designs which form the Block-Book described by Heineken, we merely here give the subjoined copy of the one engraved in his work, together with the first two lines of the text beneath it.



**Alle dat opf aerden-noys was ghemaect
noet weder ser aerden ende wordē naect**

It is seen in the preceding page that Heineken states the verses beneath the wood-engraving to be in the *German* language. They are, however, in the Low German or *Dutch* dialect.

HISTORIA SANCTÆ CRUCIS.

BLOCK-BOOK OF — ENGRAVED PAGES.—*Quarto.*

IN the year 1483, Veldener issued, at Culemburg (Cullenburg), a work in small quarto, intitled "*Geschiedenis van het heylighe Cruys*," particularly referred to at p. 191 in the present volume. The recent discovery of a previous publication of a similar nature, with the text in the Latin language, but in the form of a Block-Book, is another remarkable instance of how many other Block-Books there may have been of which no traces now exist. M. T. O. Weigel, of Leipsic, has in his possession the only known fragment of this Latin edition of the *Historia Crucis*. It consists only of sheet G, thus shewing that the work must have been composed of at least seven sheets. It is described by Dr. Falkenstein, but in a very unsatisfactory manner. He states, p. 56, that each page contains six divisions, three of design and three of text. He does not inform us whether the pages are executed in the same style as those in the *Speculum*, though he considers the cuts and the texts to be from distinct blocks, and that the impressions have been taken off separately, as proved by the fact of their being partially doubled. The observations, however, of Dr. Falkenstein on this point are not sufficiently explanatory.

We had hoped, through the kindness of M. Weigel, to have had the pleasure of presenting to our readers a faithful fac-simile of one of the pages of the unique relic in his possession. Indeed, we delayed the printing of these additional leaves for nearly two years in the hope that M. Weigel would have been enabled to fulfil the promise he had made of sending it. Great, therefore, was our disappointment at receiving, last year, the subjoined communication from him:

"Leipsic, Sept. the 20th, 1856.

"DEAR SIR,

"I had the pleasure to receive your letter of the 15th, and would willingly supply you with the desired fac-similes of my Block-Books, but I am not able to find now the necessary time and fit artist. My extended library leaves me no leisure for researches, and I must beg to wait till the descriptive catalogue of my collection is published. When you come to Germany it will give me much pleasure to make you acquainted with my collection, the richest ever formed by private hands. Hoping to see you here next year, believe me ever

"Yours very truly,

"T. O. WEIGEL."

TEMPTATIONES DÆMONIS.

INASMUCH as it is the general opinion that Single Wood-Engravings, representing Images of Saints and other Devotional Subjects, were circulated to a considerable extent in Germany, and probably in the Low Countries, before, contemporary, and long after the appearance of the Block-Books; so, we believe, were *Typo-xylographic* Sheets or Broad-sides, both Educational and Devotional.

One of these very interesting productions, one which appears to have been overlooked by the learned illustrator of the artistic labours of Jackson, has, after passing through the collections of various persons*, at last found a resting place among the many treasures in our National Library. We believe it to be the only impression known to exist of that broadside or leaf of block-printing.

The circumstance which renders this relic of particular interest in its connection with the Block-Books is, that it has, in our opinion, been executed by the *same* person who engraved the descriptive pages of text for the *first* edition of the *Ars Moriendi*, by whom also the designs were engraved: it not being probable that one person was employed on the designs and another on the text; an opinion somewhat supported by the fact of the text in the various scrolls in the designs being of a similar character to the descriptive text.

Our readers are now referred to Plate XXIII. No. 1, where we have given the upper part of the sheet, the whole dimensions of the original being sixteen inches in height and eleven inches wide. It is intitled, as the inscription at the top informs us, "*Temptationes demonis temptantis hominem de septem peccatis mortalibus et eorum ramis, &c.*"

On the left corner stands the Devil, holding an instrument of torment, turned towards a man habited as a monk, to whose rescue, on the right, is an Angel flying, in the attitude of suggesting to the man the words of consolation during his temptation—"Angelus defendens contra dicit." Then follows an enumeration of the seven deadly sins, ranged beneath the Devil, with seven branches of temptation applicable to each, and against each branch is a text of Scripture in opposition to it, as the defence uttered by the Angel, with a reference to the chapter and verse.

The probability is, that this sheet may have suggested the idea of the *Ars Moriendi* Block-Book, to which it bears so close an affinity, or it may have preceded that work.

* It formerly belonged to *Scrivenerius*, the historian of Harlem; thence it passed into the Library of Count Rendorp, at the dispersion of whose library it was purchased for 31l. 10s., passing afterwards into the collections of Mr. Wilson, Mr. W. Young Ottley, and thence to the British Museum.

ALPHABET OF INITIAL LETTERS.

PRESERVED, also, at the British Museum, among the treasures in the Print Room, is another xylographic relic of equal interest, though of a different character; one which may, in its present form, be fairly termed a small Block-Book.

It consists of an ALPHABET OF INITIAL LETTERS, the characters being chiefly formed by human figures, in various grotesque postures and in various costume, each being of the size represented in the fac-similes of letters K and L, Plate XXIII. No. 2. The glossy appearance on the reverse of the cuts shews that the impressions were taken off by friction, the colour of the ink used being, as near as possible, similar to that in our fac-similes.

In the present state of the copy of this alphabet, forming as it does a small book, the letters are on twenty-four separate pieces of paper, each fastened on a guard attached to the binding, which appears almost contemporary with it. On examination, however, of these leaves, we find, that on those containing the letters A, E, and I, a portion of a water-mark of the anchor appears, the same fitting and perfecting the other portions of the mark on N, R, and X; by which it seems that the twenty-four designs were taken off on *three* sheets of paper, eight letters on each sheet, the eight letters being probably engraved on the same block, as in the subjoined diagrams.

A (wanting)	B	C	D
E	F	G	H
I	K	L	M

N	R	S (wanting)	T (wanting)
V	X	Y (wanting)	Z

F	K	L	M
N	R	S	T
V	X	Y	Z



In quibus triphibitus dominus triphibitus hominum & sapientia
prohibet motum eius et totum mundum. Et dicitur deus dicitur boni
eiusque antequam hominem conuenit hoc faciat triphibitur aliquid.

Պրոֆ. Երվանդ Կարապետյան

Angustus diffidens
pulchra diem

Supplies
Fund
Transfer

၂၀၀၇ ခုနှစ်

Josephine
Mudallia[illegible]

—Jacob. 11:10
—Sapient. 11:10

— ၂၂၂ —

[illegible]

— १५४ —

The letter A (nearly all wanting) in the first diagram should contain the upper part of the water-mark belonging to the first sheet.

By the above arrangement, the three sheets could be joined together horizontally so as to form a frieze, in which case the letters would follow regularly, from first to last, in two rows. A margin of a little more than one inch was left between the top and the bottom row of letters, and a line divided this space equally. Perhaps the letters were sometimes cut by this line, and the whole alphabet arranged in one unbroken series; the spaces dividing the letters laterally appear to have been much less, and not to have had a similar line dividing them in the middle. We annex a note of the design forming each letter.

- A** The greater portion of this is wanting.
- B** Composed of five figures:—One with a pipe and tabor, another supporting him, a dwarf seated on a monster with human head, an old man kneeling, and an old woman with a staff.
- C** A young man opening the jaws of a lion having two grotesque heads like those of satyrs.
- D** A man on horseback, with sword in his hand; and a monk, with a staff in his left hand, sitting on a fiendish-looking monster, similar to that represented in letter **B**.
- E** Two grotesque heads, somewhat similar to those in letter **C**; a figure holds the horn of one of them, and another figure is stretching out a piece of cloth.
- F** A tall figure blowing a trumpet, and a youth beating a tabor, with an animal like a dog at their feet.
- G** David with the head of Goliath, a spear in his right hand, and his right foot in the mouth of a monster; also, a figure stooping, holding a flagellum in his mouth.
- H** A man opening the jaws of a lion.
- I** A tall man embracing a woman.
- K** A female, with a wreath in her left hand, is standing over a youth kneeling at her feet, holding a ring in his right hand, and in his left a scroll, with the legend "*mon < aues*." An old man kneeling, and a young man with his heels uppermost, and holding with both hands a bill of wood.
- L** A man holding with both hands a long sword, as if about to pierce a figure reclining.
- M** Three figures, each mounted on the necks of monsters: the first having a club in his right hand, the second a club in his left hand, and the third a sword in his left hand.
- N** A man with a sword in his right hand, and a monster between his feet. Another figure, with a sword in his left hand, mounted on a monster having the tail of a fish.
- O** Four grotesque heads.
- P** Two figures, with clubs in their right hands and shields in their left; the first figure standing on a monster.
- Q** Three grotesque heads, very similar to those in **C**.
- R** A tall upright figure, with a lion between his feet; another, with a kind of club in his hand; a third, with his heels up, blowing a horn.
- S** Wanting.
- T** Wanting.
- U** Wanting.
- X** Four figures; one of which has two bells, and another has one. On the shoulder of the upper figure is a squirrel.
- P** A figure, with a monster on his shoulder, having a cloven foot and the wing of a bird. Another figure, thrusting a sword through the head of a monster, similar to those in **B** and **D**.
- Z** Three figures: an old man about to draw a dagger, a youth lying down, and another who appears as flying. This is followed by a leaf, representing flowers and foliage of a Gothic character.

This wood-cut alphabet appears to have been unknown to Heineken, Meerman, Breiktopf, Von Murr, Singer, Dibdin, and, lastly, to Mr. Ottley, at the period of the publication of his *History of Engraving*. It was presented by Sir George Beaumont to the British Museum, but whence obtained by him does not appear. Accompanying the volume is the following note by Samuel Lysons, the historian to Sir George

Beaumont: "I return herewith your curious volume of ancient cuts. I shewed it yesterday to Mr. Douce, who agrees with me that it is a great curiosity. He thinks that the blocks were executed at Harlem, and are some of the earliest productions of that place. He has, in his collection, copies of most of the letters executed on copper, but very inferior to the original cuts. Before you return from the continent I shall probably be able to ascertain something further respecting them." The letter is dated 1819.

In the entry made by Mr. Ottley of this volume in the Manuscript Catalogue, in the Print Room at the British Museum, he appears to have considered the cuts to be "of the middle of the fifteenth century, apparently the work of a Dutch or Flemish artist." In this opinion we are inclined to agree; though we would by no means assert that they emanated from the same source as some of the earlier Block-Books. As to the period of their execution, Mr. Chatto (p. 134) also agrees with Mr. Ottley, adding, "but I can perceive nothing in them to induce me to suppose they were the work of a Dutch artist; and I am as little inclined to ascribe them to a German." We think the figure of the female, above the kneeling one in letter **B** (see our fac-simile), would induce any one, little acquainted with costume and other relics of art, to pronounce the lady to be a buxom "*Vrouw*." Owing to the circumstance of the word "*London*" occurring (as seen in our fac-simile) on the blade of the sword in the letter **L**, and "*Bethemsted*" on the drapery of the reclining figure in the same letter, a question has arisen whether the cuts might not have been executed in England. We see no reason at all for supposing this to be the case. The probability is, that these words were written by some early possessor of the volume.

We cannot, however, read the latter word as "*Bethemsted*." After the letter *h*, if such it be, comes an *m*, or three upright strokes, with a dot above the final one, so that the intermediate syllable cannot be, with propriety, read as *em*. We think the word might, with an equal chance of correctness, be read "*Westminster*."

Mr. Chatto thus illustrates his interpretation of the word: "In this name, the letter B is not unlike a W; and I have heard it conjectured that the name might be that of John Wethamstede, Abbot of St. Alban's, who was a great lover of books, and who died in 1440. This conjecture, however, will not hold good, for the letter is certainly intended for a B; and in the cut of the letter B, there is written "*R. Beths*," which is, in all probability, intended for an abbreviation of the name "*Bethemsted*," which occurs in another part of the book. The ink with which these names are written is nearly of the same colour as that of the cuts*."

WE have purposely avoided entering upon the subject of the early specimens of Single Wood-Engravings, viz. *St. Bridget, St. Christopher, the Annunciation*, and others; the history of engraving on wood not being the object of our work. Those relics of Xylographic art will be found fully described by Ottley, Singer, Chatto, and others. We cannot, however, we think, close our observations on the present division of the Block-Books in a way more appropriate, than by quoting the admirable observations of Mr. Singer† on those early productions which are considered to have been the forerunners of the Block-Books, and, consequently, instrumental in the discovery of the Art of Printing by Moveable Types:—

“When Christianity became more universally spread over the face of Europe, the cultivation and consequent diffusion of knowledge of every kind was greatly increased by the foundation of monasteries and religious houses; in which it is well-known that lay-brothers were admitted, who were occupied in the practice of mechanical and other arts, which were consequently propagated wherever they were established.

“On the emergence of Europe from its uncivilised state, the monks were the first who devoted themselves to the study of architecture, which was much cultivated by them, and arrived at a high degree of perfection in their hands. Calligraphy was also another art which received considerable attention; and when the essential part of each of these arts had arrived at a certain degree of advancement, decoration and ornament were sought for, and gave rise to the arts of design and sculpture among them. The former served to enrich and illustrate their manuscripts and missals; the latter, their altars, shrines, choirs, and stalls, with carvings in relief. Mosaic work, painting, and glass staining, were also practised with considerable success; and, even at this remote period of time, sufficiently numerous monuments of their labours exist, to demonstrate that these arts arrived at a high degree of perfection in their hands.

“It has been said, that the sculptures or carvings in wood, which enrich many parts of some of the earliest monuments of ecclesiastical architecture, might have led to the invention of the xylographic art. The figures in relievo, which are seen on fonts, stalls, and monuments, may have furnished the idea of the first engraved blocks from which impressions were taken.

“It was much about the period when calligraphy, and the other elegant arts which had hitherto been almost exclusively cultivated in religious houses, left their

* History of Wood Engraving, p. 136.

† Researches into the Origin of Playing Cards and Printing, pp. 92, 93, 106, 107, 108, 109.

monastic abodes, and became diffused among and cultivated by the laity, that the productions of the xylographic art also seem to have considerably increased, if not to have had their rise. It becomes, therefore, a very plausible conjecture, that this art, which had as yet been confined to the purpose of producing the rude images of saints and other devotional objects, migrated with them from the convents where it had hitherto been only practised, and was eagerly seized upon by the painters of cards and images, as a means of very much abridging their labours in the production of these objects, which they had till then been accustomed to paint and design by hand. It seems certain that cards were in pretty general use, at least, very early in the fourteenth century, and probably long before the adoption of this art in the manufacture of them.

"The demand for these fascinating objects, when it became possible to attain them at a moderate price, would naturally increase; and thus the art of engraving on wood arose to considerable consequence, and the productions of it soon became a most important article of commerce. This supposition is countenanced by the circumstance of the names *Kartenmacher* and *Kartenmahler* occurring earlier in the rolls of the corporations of the German cities than either the appellation *Bildermahler* or *Briefmahlers*. At Augsburg, in 1418, the *Kartenmachers* are mentioned in the town book. The cardmakers were, however, also employed in engraving devotional images, as well as the objects of their own peculiar profession; for, at Ulm, Brietkopf says, they have still a tradition that they were formerly called *Bildermachers*.

"In Suabia, where the xylographic art flourished at a very early period at Al-gau and other parts of that province, the common people still denominate all coloured papers and prints *Hulgen* and *Halglein* (saints and little saints), which proves how common such objects must have been among them at a more remote period, and affords a strong inference that they were the first objects produced by this art on its first adoption there.

"When the *Bildermachers* applied themselves also to the fabrication of cards, which soon became popular and in great request, their former appellation was probably lost in that of their newly-adopted business, although both objects continued to be manufactured by the same artist. It has been already mentioned, that cards were at first known in Germany by the appellation *Briefe*, and thus the artists who manufactured them were called *Brief-mahlers* (literally sheet painters). It is rather extraordinary, therefore, that the term *Kartenmacher* should have been the name by which they are found to be first mentioned. The name *Brief-mahler* as applied to cardmakers, and of *Briefe* as signifying cards, can only be accounted for by the circumstance of their being manufactured by the same persons who fabricated the images of saints with moral sentences.

"Whatever may have been the origin of the xylographic art, there is very little

doubt, that, from these cardmakers and fabricators of images of saints, we derive the invention of printing in its first rude form, as it appears in the Block-Books: for it has been clearly shewn, that they printed and sold books at a later period; and that these Block-Books excited the idea of the invention of moveable characters is pretty generally allowed. The gradual progress from these images with inscriptions to copies of the historical drawings annexed to the biblical histories, was natural and easy; a series of these would, of course, follow, with explanations annexed, engraved on the same block.

“These aids to the devotion of the people were succeeded by the Donatuses, or brief grammars for the instruction of youth; which are recorded not only to have led the way to the invention of typography, but to have been among the first books attempted to be executed with moveable types.”

BOOKS PRINTED

With Moveable Types.

DONATUSES

AND

OTHER ELEMENTARY WORKS.

AMONG the works which are undoubtedly and unreservedly acknowledged to be of the very earliest of those which appeared about the period to which the discovery of printing with moveable types is wont to be referred, are certain productions well-known by the name of "*Donaten*," Donatuses, or the Rudiments of Grammar.

The earliest notice that we have of these Donatuses is to be found in the annexed paragraph from the Cologne Chronicle, printed by Ulric Zell in the year 1499, a paragraph which has been the subject of some little discussion between the advocates of the "Harlem and Mentz Controversies:"—

"Item wiewail die kunst is vonden tzo Mentz, als vursz up die wijse, als dan nu gemeynlich gebrucht wirt, so is doch die eyrste verbyldung vonden in Hollant vyff den Donaten, die dae selfst vur der tzeit gedrukt syn. Ind vā ind vyff den is genomen dat begynne der vurfz kunst, ind is vill meysterlicher ind subtilicher vonden dan die selve manier was, und ye lenger ye mere kunstlicher wurden."

"Item, although the art is [*was*] invented* at Mayence as aforesaid, in the manner it is now commonly used, the first idea originated, however, in Holland, from the Donatuses, which were printed there even before that time; and from out of them is [*has been*] taken the beginning of the aforesaid art, and is [*has been*] invented much more masterly and cunningly than it was according to that same method, and is become more and more ingenious."

Of the authenticity of the declaration contained in these paragraphs, we have never yet heard any satisfactory question raised. However it may have been interpreted, and whatever may be the conclusion drawn from it, its genuineness as an historical statement is, we believe, equally indisputable and undisputed.

The above is an extract from the article "*Of the Art of Printing Books: when, where, and by whom is* [has been] *invented* [vonden] *the unexpressible useful Art of*

* The original *vonden* may be translated either 'found out,' 'discovered,' or 'invented.'

Printing Books." The passage is immediately preceded by the following notice:—"Item, this most worthy art aforesaid is [*was*] first of all invented [*vonden*] in Germany, at Mayence, on the Rhine; and that is a great honour to the German nation, that such ingenious people are to be found there: and that happened in the year of our Lord 1440."

Thus, in distinctly stating immediately after, that the "*first idea originated, however, in Holland, from the Donatuses, which were printed there even before that time,*" the author of the article must have seen that such an observation entirely did away with what he had before asserted, namely, that the art was "*first of all invented in Germany,*" and, no doubt, such was the intention of the author.

The paragraph respecting Holland is thus followed:—"Item, one named Omnebonum, writes in a preface to the book called Quintillianus, and also in more other books, that a Waloon from France, named Nicholas Genson [*Jenson*] has first of all discovered this masterly art, but that is [*has been*] publicly denied; for they are still alive who bear testimony that books were printed at Venice before the said Nicholas Genson came there, where he began to cut and prepare letters [*types*]. But the first inventor [*Vinder*] of printing has been [*was*] a citizen of Mayence, and was born at Strasburgh, a gentleman of this [*that*] place, John Gudenbuch [*Gutenberg*].

"Item, from Mayence the aforesaid art came first of all to Cologne, afterwards to Strasburgh, and thence to Venice. The beginning and progress of the aforesaid art was told me verbally by the honourable man Master Ulrich Tzell [*Zell*], from Hanau, still a printer at Cologne, anno 1494, by whom the aforesaid art came to Cologne. Item, there are also some confident persons who say that books were also formerly printed; but that is not true, for in no other countries books are found which were printed at that time."

The circumstance of the author of the article here mentioning John Gutenberg as the "*first inventor of printing,*" does not at all invalidate the preceding passage, acknowledging, that the Donatuses were "*printed there [in Holland] even before that time.*" The observation was consequent to the claim set up for Nicholas Jenson, and has somewhat a reference to the art of printing in Venice.

At the period when Mr. Singer wrote his valuable and most interesting work upon the origin of Playing Cards, and much more so, when Baron Heineken gave to the world his "*Idée Generale d'une collection complete d'Estampes,*" comparatively speaking, but very few of these productions were known to exist; and, consequently, but a limited means of ascertaining exactly their nature as works of art, or of examining them in relation with other specimens of printing by block or type, with a view to any conclusion in respect to their mutual bearing or dependence. To judge from the manner in which both these learned authors express themselves on the subject, one would be inclined to believe, that two or three specimens at the utmost constituted the extent of their experience.

To this paucity of example, rather than to any deficiency of critical observation, we would fain ascribe the light in which these authors, and all those who have adopted the same views, have regarded the external character of the productions in question, and the manner in which they elude the conclusion which the *literal translation* of the paragraph in the Cologne Chronicle is alone properly calculated to confirm, namely, *that in Holland appeared the first essays of the art, upon which the artists of Germany subsequently dilated and improved.*

In fact, admitting the authenticity of the statement in which they are referred to, it is only by resolving not to consider them as specimens of typography that authors, who inclined to the *German hypothesis*, as we may be allowed to call it, could avoid introducing a premise, which flatly contradicted their own conclusions. Accordingly, we find Mr. Singer, in his inability to escape this dilemma, expressing himself in such a manner as to imply, that he considered the books or productions in question as specimens of *xylography*; and explaining the paragraph in which they are mentioned as merely implying, that the Germans derived their idea of moveable type from the Block-Books which had been previously executed in Holland.

"There can be little doubt," (adds Mr. Singer, p. 148), "that the typographic art owes its origin to ideas excited by the rude attempts of the *Formschneider*; and it is possible, as the author of the Cologne Chronicle has related on the authority of Ulric Zell, that the Donatuses of Holland may have suggested them; but this makes nothing for the cause of Coster and Harlem. These Donatuses were, most probably, xylographic productions; and we think, if the passage in that Chronicle be attentively considered, it will sanction this inference." Again, at p. 109, when writing on the earliest wood-cuts of the Saints and other sacred subjects, Mr. Singer observes*: "These aids to the devotion of the people were succeeded by the Donatuses, or Brief Grammars for the Instruction of Youth; which are recorded not only to have led the way to the invention of typography, but to have been among the first books attempted to be executed with moveable types. Thus we have a sufficiently obvious explanation of the manner in which the art of printing arose. It remains to examine the claims of Mentz and Harlem to the meed of fame which its invention confers."

If, therefore, it can be shewn, that the earliest known Donatuses, and other elementary treatises printed with moveable types, are the production of Holland and not of Germany, Mr. Singer at once allows the claims of the former to the discovery of the art of printing with moveable types.

The researches of later years, however, by bringing to light a large number of these elementary works, has enabled us to pronounce with much more certainty upon the matter, and leads us to a very different conclusion. Indeed, so clearly is

* Researches into the History of Playing Cards, with Illustrations of the Origin of Printing and Engraving on Wood. By Samuel Weller Singer, 4to, 1816, note, p. 117.

it apparent, that the Donatuses referred to were not engravings in wood after the fashion and character of the Block-Books, but literally and *bonâ fide* specimens of typography, that we trust we shall be excused from doing more in support of this assertion than merely referring the experienced reader to the numerous fac-similes which follow. Whether any of these works have been printed from type cast in *lead* or *pewter*, does not in any way affect the question.

We would not presume to state, that *no xylographic* editions of the Donatuses, of the Distichs of Cato, or of the Doctrinale of Alexander Gallus, were produced in Holland. That the editions of these school books were numerous, is certain, as may be even seen by the many fac-similes *we alone* are enabled to give from those fragments of copies that have come even under *our own* confined inspection.

We have in our possession the last leaf of a manuscript copy of a "Donatus," upon vellum, to which is affixed the following colophon:—


[com] placitum et scriptum Anno dñi m cccc lxxiiij

That the Donatus, the Doctrinale, and the Catonis Disticha, were the common elementary treatises used in schools at an early period, is very certain; and yet how few are the remnants of them that exist, notwithstanding the fact of their having been either written or printed upon strong vellum or parchment, in order to save them from the destructive hand of the school-boy! Considering them as mere school-books, we ought not to be so much surprised at so few specimens having escaped the ravages of time. Few, indeed, are the early school treatises of Whittington, printed by Wynkyn de Worde for the schools in this country, that have escaped destruction!

As seen by the above fac-simile, the colophon to our fragment of this Donatus bears the date 1442, from which we do not at all believe that *manuscript* copies of the Donatus may not be found dated of a later period, or, vice versâ, of an earlier; nor do we suppose that *manuscript* copies of the Donatus and other school-books were not circulated long after that they had been *printed with moveable types* or from wood-blocks. If, at the period of the discovery of printing by moveable types, copies of printed Bibles were sold as manuscripts, which we do believe was the case, the same may have occurred with the copies of the Donatus and such like school treatises. In fact, we have no doubt but that the discovery of the art of printing was, at that early period, kept as much as possible a matter of secrecy, for the purpose of enhancing the value of its productions; as works, when once known to have been multiplied by mechanical means, were not likely to be so remunerative as when supposed to have been produced by the labour of the hand.

We are not aware, however, of the existence of any *xylographic* edition of these works executed in that peculiar, and, we will add, *national character*, so clearly distinguishable in all these impressions which we assign to Holland. Had the several

editions which have been discovered, been printed with the same type, or had they agreed typographically in every respect, we should, perhaps, hesitate as to whether they might not have been *xylographic*. We have not as yet seen two pages of any two editions of any of these elementary works with the same text, that agree in the disposition of the letters, independently of their varying in the number of lines in a page, which would have been most probably otherwise had the pages been taken off from wood-blocks.

The style in which the text occurring in the Block-Books and in the wood engravings of the *Speculum* is executed, does not lead us to believe that this particular branch of the art, that is, the cutting of letters, had been at that time much studied. Indeed, had it been so, we may fairly conclude that those pages in the second Latin edition of the *Speculum* which are taken off from wood-blocks, would have somewhat more closely resembled the originals in the first edition from which they are copied.

The two original wood-blocks, however, preserved at Paris, of two pages of a Donatus*, executed in a character closely resembling that of the *Mazarine* Bible, shew to what perfection the art *could be* carried; for, indeed, had we not known to the contrary, we might have argued as to those two pages, that they were printed with moveable metal type, so admirably are they executed.

* A fac-simile from one of the pages of this Donatus will be found among those of the Donatuses assigned to Germany.

PLATE XXIV.

No. I. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED ON VELLUM.—Quarto.—Pages 28; lines 27 in a full page; Height $6\frac{1}{2}$ inches; Width $4\frac{1}{2}$ inches.

The fac-similes in this plate were made in the year 1846*, as noted at the lower right-hand part of the page. At that period we contented ourselves with the mere execution of the fac-similes, reserving our observations upon them until the printing of our work. The first specimen purposes to be a fac-simile of seven lines of one of eight pages of a copy of the *Donatus*, formerly in the library of Dr. Kloss† of Frankfort, by whom it was considered "*Editio Kosteriana prima*." It was from a fac-simile made under the direction of Dr. Kloss that ours was taken, fully believing his to be correct. Accordingly, we looked upon the type as *particularly imperfect*, and *very unevenly cut or cast*, as if it had been formed of wood, lead, or pewter, thus giving it the appearance of a *first essay* in the art of printing, and rather favouring the opinion of Dr. Kloss, of its having been the *first edition* of the *Donatus*. Having had, however, occasion lately to examine the original pages now in the Bodleian Library, we find that where the vellum has not been injured by wear, the type is *as sharp and as well formed* as that of the *Doctrinale* of 29 lines, of which No. III. is a fac-simile, for the correctness of which we can vouch, the original being in our possession. Independent of the malformation of the type in the fac-simile of Dr. Kloss, the few lines in the original whence it was taken are scarcely legible, the face of the vellum being so much worn.

* At that time I had scarcely become initiated into the subject to which my attention has been subsequently so particularly called.

† It was sold at the sale of his library, in Wellington-street, in 1835, when it was purchased by Messrs. Longman for £2 12s. 6d., passing into the library of the late Dr. Butler, Bishop of Lichfield, and subsequently into the Bodleian Library.

No. II. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED ON VELLUM.—Quarto.—Pages 28; Lines 27; Height $6\frac{1}{2}$ inches; Width $4\frac{1}{2}$ inches.

The first seven lines of one of two pages of a copy of the *Donatus*, from the same Library‡, there termed *Editio Kosteriana secunda*§. It is printed with the *same bodied* type as the preceding.

The observations respecting the correctness of fac-simile No. 1. are equally applicable to that of No. II., it having been also taken from one likewise made under the direction of Dr. Kloss.

‡ The two leaves were purchased by Mr. Rodd for £2 2s.

§ A perfect, and believed to be unique, copy of another edition (a reprint almost line for line), containing of the same number of leaves, with the same number of lines, was in the possession of the late Baron Von Westreenen of the Hague. A fragment (one leaf) occurred in the sale of the library of Dr. Kloss, and was purchased by Messrs. Payne & Foss for £2 10s. Dr. Kloss termed it "*Editio Kosteriana Quarta*."

I
Donatus

in polēs Quot modis noīa cōponunt quatuor quib?
ex duobus integris ut Suburbanus ex duobus corrup
tis ut effica municeps ex integro & corrupto ut in ep
tus intulius ex corrupto & integro ut nugigerulus ali
qn ex q pluribus ut inepugnabilis impietibus Ca
sus nominū quot sunt lex qui nominato gemet dē
amulato vocato ablat Per hos enim catus omniū

7 lines

II
Donatus

potens Quot modis noīa cōponunt qtuor quibus
duob? integris ut Suburbanus ex duobus corrup
tis ut effica municeps ex integro & corrupto ut in ep
tus intulius ex corrupto & integro ut nugigerulus ali
ex q plurib? ut inepugnabilis impietibus Ca
sominū quot sunt lex qui nominato gemet dē
lat vocato ablat Per hos enim catus omniū

7 lines

III
Doctrinale

Si o vi tūq; facit ge cur exapitā d vgg
Dat si tūq; geo veldi vco mro mairi
E urum si fū vco dūmūq; lupino
Quero quēlūi quēlūi redde lupino
A lero cōposita tēni tēlūq; dēre
I ntero sic format a cōtero vgg lūi dā
Sic lero formatū pūa a tēnū duplicantē
S o lūi tūq; facit sed dēme capello
Q uē si lūmūq; facit sic vūo lūq; facello
P inloq; pūū p vi formatū dā rūm
A ā to c veniēs in gi to mutat a in gi
D atq; qui pēta piter gi sic qūq; neco

7 lines

IV
Calurni Disticha

Q uo tūq; facit ge cur exapitā d vgg
Dat si tūq; geo veldi vco mro mairi
E urum si fū vco dūmūq; lupino
Quero quēlūi quēlūi redde lupino
A lero cōposita tēni tēlūq; dēre
I ntero sic format a cōtero vgg lūi dā
Sic lero formatū pūa a tēnū duplicantē
S o lūi tūq; facit sed dēme capello
Q uē si lūmūq; facit sic vūo lūq; facello
P inloq; pūū p vi formatū dā rūm
A ā to c veniēs in gi to mutat a in gi
D atq; qui pēta piter gi sic qūq; neco

7 lines

Q uo tūq; facit ge cur exapitā d vgg
Dat si tūq; geo veldi vco mro mairi
E urum si fū vco dūmūq; lupino
Quero quēlūi quēlūi redde lupino
A lero cōposita tēni tēlūq; dēre
I ntero sic format a cōtero vgg lūi dā
Sic lero formatū pūa a tēnū duplicantē
S o lūi tūq; facit sed dēme capello
Q uē si lūmūq; facit sic vūo lūq; facello
P inloq; pūū p vi formatū dā rūm
A ā to c veniēs in gi to mutat a in gi
D atq; qui pēta piter gi sic qūq; neco

7 lines

NO. III. ALEXANDRI DE VILLA DEI (GALLI) DOCTRINALE, seu RUDIMENTA GRAMMATICÆ.

PRINTED ON VELLUM.—Quarto.—Pages ; Lines 29 ; Height 7 inches ; Width irregular.

Twelve lines from the lower part of the recto of one of eight pages, of a copy from the same Library*. It is printed with the *same bodied* type as the two preceding editions of the Donatus.

The type used for this edition of the *Doctrinale*, though a little larger, is very much of the same character as that used for the *Speculum*; the apparent newness and perfect state of the type, with the addition of its having been worked on fine vellum, presents in the original an unusually brilliant appearance, such as is rarely surpassed in any of the more perfect productions of early typography.

The *Doctrinale*, of which a fac-simile is given, plate xxviii., No. II., is no doubt of the same edition, the apparent thinness of the type arising from the cause stated in page 142.

* The original, comprising two half-sheets, containing eight pages of the work, is in our possession. Three leaves of the same edition are in the Bodleian Library, having been obtained from the collection of Bishop Butler. It was not among the books sold by auction, but appeared in a subsequent catalogue of that portion of the collection bought by Messrs. Payne & Foss. It was in that catalogue, however, described (No. 51) as of a "*Donatus of twenty-nine lines in a page.*"

NO. IV. CATONIS DISTICHA.

PRINTED ON VELLUM.—Quarto.—Pages ; Lines 21 ; Height 5 inches ; Width irregular.

From two fragments in our possession†, printed with the *same type* as that used for the preceding edition of the *Doctrinale*.

For the more easy convenience of comparing the type fac-similed in this Plate, we have noted by lines the measurement of seven lines of the text in each fac-simile. Thus it will be seen that the seven lines in each specimen occupy the *same* space, which shews them to be printed with type of the *same body*.

† I am not aware whence my Father obtained them. Probably during his visit to Holland in 1824.

PLATE XXV.

No. I. SPECULUM HUMANÆ SALVATIONIS.—FIRST EDITION.

No. II. ALEXANDRI DE VILLA DEI DOCTRINALE.

PRINTED UPON VELLUM.—*Quarto*.

This plate was also executed in 1846. It affords a remarkable instance of how easily an error may creep in with respect to the identity of type. Having among our typographical collections a fragment of two pages of an edition of the *Doctrinale* printed as usual on vellum, we were agreeably surprised to find that the type corresponded minutely in the measurement of ten lines with our fac-similes of the type of the first edition of the *Speculum*, in plates xxix., xxx., and xxxvii., thereby believing that we possessed a fragment of an edition of the *Doctrinale* in the same type. When, however, we came to compare the fac-similes in those plates with the *Inglis* copy of the first edition of the *Speculum* (now before us), we found that, in consequence of the shrinking of the paper, the type in the ten lines in our fac-simile had contracted more than an eighth of an inch, which, though trifling in ten lines, made, in thirty-five, a difference of nearly two lines. That fact will be at once seen by referring to the fac-simile of the type in plate xxxv., as also in plate xxxi., where, on measurement, twenty-five lines are found to occupy the same space as the twenty-six in plates xxix., xxx., and xxxvii. So perfectly was the type locked up in the printing of the first edition of the *Speculum*, that no variation in the measurement of the type is found in any of the pages, at least in the *Inglis* copy now before us.

On comparing, therefore, the type in the original fragment of the *Doctrinale* with the original in the first edition of the *Speculum*, we find that twenty-eight lines of the former occupy little more than twenty-six in the latter.

* It was obtained in Holland, by my Father, during his visit to that country in 1824.

No. III. SPECULUM HUMANÆ SALVATIONIS (BELGICE).—SECOND EDITION.

No. IV. ALEXANDRI DE VILLA DEI DOCTRINALE.

PRINTED UPON VELLUM.—*Quarto*.—Pages ; Lines 32 ; Height 6½ inches ; Width irregular.

No. IV. gives a portion of a page† of what we believe to be the same edition as fac-simile No. II., the difference in the measurement of the ten lines there arising, we think, from the shrinking of the vellum. We believe it to be the same type as that used in the fourth (*second* Dutch) edition of the *Speculum*, and for the pages 45 and 56 in the second (*first* Dutch) edition, of which a fac-simile of the 45th page is given side by side. The same type was also used for the editions of the *Catonis Disticha* and *Donatus*, Nos. I. and III. in the ensuing plate, though the face of the letter in the latter appears a little smaller, owing most probably to the vellum having shrunk, the fragment having been used in the binding of a book.

† It is taken from a fac-simile, made under the direction of Dr. Kloss, from a fragment in his possession.

PLATE XXVI.

No. I. CATONIS DISTICHA.

PRINTED ON VELLUM.—Octavo.—Pages 8; Lines 21, last page 18 lines; Height 4 inches; Width irregular.

The last page from the copy in the possession of Earl Spencer. It is printed with the *same* type as used for pages 45 and 46 in the *second* edition (*first* Dutch) and for the entire *fourth* edition (*second* Dutch) of the *Speculum*. A comparison by measurement of the types will at once satisfactorily determine this point.

The Spencer Copy is complete, and "was discovered within the wooden covers of an ancient volume (containing several curious and early printed tracts)" in the possession of Sir Francis Freeling, from whom it was obtained by the late Lord Spencer. A wood-cut fac-simile of the last ten lines of the work is given in the *Bibliotheca Spenceriana*, Vol. iv. p. 476. As a specimen of modern xylographic art it surpasses anything we have ever met with in the representation of type, though, at the same time, it gives to the type a broader and more perfect appearance. Furthermore, the artist employed has not been very particular in making his fac-simile, as some lines are shorter and some longer than in the original.

No. II. HORARIUM SEU ENCHIRIDIUM PRECUM.

PRINTED ON VELLUM.—Pages 8; Lines 9; Height 1½ inch; Width 1½ inch.

The eighth and first page of this most interesting little tract, consisting of four leaves, said to have been discovered by John Enschedé, a type-founder and printer at Harlem; the whole of which, Meerman, in his *Origines Typographicæ*, has given in fac-simile, Plate I.

The work is printed with a type of a somewhat similar character to, and as near as can be of the same size as that in the next specimen, (the *Donatus*) No. III. The type must have evidently been in a very imperfect state at the time the work was printed. Whether this arose from its having been so when originally cut, or from having been long in use, is a point which we cannot determine.

Our fac-simile of the two pages was taken from the original at Harlem during the year 1825, and was lithographed, as seen at the foot of this plate, in 1826. It is rather out of its place here*, as it ought to have commenced the elementary treatises now under consideration, such being, we think, its position in chronological order.

* When this plate was executed, now nearly thirty years ago, a separate work on the Block-Books was not contemplated.—*S. Leigh S.*

Though we do not enter into the arguments used by Meerman and other supporters of Lawrence Coster, as to the "*Horarium*" being the identical "*short sentences*" mentioned by Junius as having been printed by Coster for the instruction of his grandchildren, we cannot for a moment doubt the genuineness or authenticity of the production itself.

Why should the circumstance of the four small leaves having been discovered in the covers of an old book by Enschedé be doubted, more than the fact of the complete copy of the *Catonis Disticha*, of eight octavo leaves, having been found in a similar position by the late Sir Francis Freeling? The document, in our opinion, speaks for itself; and we have never heard of any circumstance, in all the Mentz and Harlem Controversy, to justify our doubting the integrity of M. Enschedé, the eminent printer of Harlem.

During the last thirty years a great many very curious specimens of xylography and typography have been found within the covers of old books. We recollect, some years ago, finding in an old cover a few leaves of an unknown edition of one of Chaucer's Poems*. The wood-engraving of St. Christopher, A.D. 1423, was found by Heineken, pasted inside the cover of an old manuscript, preserved in the Convent of Buxheim. Numerous other instances† might be adduced; and we would again observe, that we see no reason to doubt the fact of the "*Horarium*" having been discovered by Enschedé, as stated, more than that the wood-cut of *St. Christopher* was discovered at Buxheim by Heineken!

We are very much inclined to believe, that eight out of ten authors who have written upon the earliest productions of typography, as also of xylography, had not much opportunity of forming their opinions from a personal inspection of the works themselves. In a compilation of considerable information‡, which is now before us, we find an engraving, stated to be "*a fac-simile*" of one of the pages of the *Biblia Pauperum*. In order, we presume, to convey to the ignorant an idea of the *solidity* of wood-engraving, the lines in the design and type were cut *in* the block, the groundwork being *solid* (just reversing the actual operation of the art), whereby, the design and type in the impression appear in white (outline), and the whole of the groundwork is left black!

We cannot but think, that, had the learned author of the "*History of Wood-Engraving*" carefully examined the original of the "*Horarium*," he would have come

* These I gave to Mr. George Daniel, a gentleman well-known in the literary world.

† Among the elementary works of a similar character assigned to Germany, I have given a fac-simile of a folio xylographic sheet, intitled "*Propugnacula*," &c. Among the books sold by Messrs. Payne & Foss, on their retirement from business in 1851, was an early printed folio, which had on the inside of the cover an impression of this same block printing. How long it was in the possession of Messrs. Payne & Foss we do not know; but certain it is, that they were not aware of its being in the volume, nor did Mr. Lilly the bookseller, the fortunate purchaser of the book, discover his prize until some time after.—*S. Leigh S.*

‡ *Encyclopædia of Literary and Typographical Anecdote*, compiled by C. H. Timperley, 1842.

to a different conclusion as to its genuineness, and not allowed his evidently biased anti-Costerian opinions to have had such unlimited sway as is shewn in the following observations from pp. 198-9 of his work* :—

“John Enschedius, a letter-founder and printer of Harlem, and a strenuous supporter of Coster’s pretensions, discovered a very curious specimen of typography, which he and others have supposed to be the identical “Short Sentences” mentioned by Junius as having been printed by Coster for the instruction of his grandchildren. This unique specimen of typography consists of eight small pages, each being about one inch and six-eighths high, by one and five-eighths wide, printed on parchment and on both sides. The contents are an alphabet, the Lord’s Prayer, the Creed, the Ave Mary, and two short prayers, all in Latin. Meerman has given a fac-simile of all the eight pages in the second volume of his ‘*Origines Typographicae*’; and, if this be correct, I am strongly inclined to suspect that this singular ‘Horarium’ is a modern forgery. The letters are rudely formed, and the shape of some of the pages is irregular; but the whole appears to me rather as an imitation of rudeness and a studied irregularity, than as the first essay of an inventor. There are very few contractions in the words; and, though the letters are rudely formed and there are no points, yet I have seen no early specimen of typography which is so easy to read. It is apparent, that the printer, whoever he might be, did not forget that the little manual was intended for children. The letters, I am positive, could not be thus printed with types formed of beech-bark; and I am further of opinion, that they were not, and could not be, printed with moveable types of wood. I am also certain, that, whatever might be the material of which the types were formed, those letters could only be printed on parchment by means of a press. The most strenuous of Coster’s advocates have not ventured to assert that he was acquainted with the use of metal types in 1423, the pretended date of his first printing sentences for the use of his grandchildren; nor have any of them suggested that he used a press for the purpose of obtaining impressions from his letters of beech-bark. How, then, can it be pretended, with any degree of consistency, that this ‘Horarium’ agrees exactly with the description of Cornelius? It is said, that Enschedius discovered this singular specimen of typography pasted in the cover of an old book. It is certainly such a one as he was most wishful to find, and which he, in his capacity of type-founder and printer, would find little difficulty in producing. I am firmly convinced, that it is neither printed with wooden types nor a specimen of early typography. On the contrary, I suspect it to be a Dutch typographic essay on popular credulity.”

The latter part of the above extract is tantamount to accusing M. Enschedé of forgery!

* History of Wood-Engraving by Jackson (J. Chatto).

No. III. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED ON VELLUM—*Quarto*.

Seven lines from an edition* of a Donatus, printed with type of the same body as that of the *Catonis Disticha*, No. I, and the fourth (second Dutch) edition of the *Speculum*.

- No. IV. FACETIÆ MORALES LAURENTII VALLENSIS ALIUS ESOPUS GRECUS PER DICTUM LAURENTIUM TRANSSATUS (*sic*) INCIPIUNT FELICITER. PROLOGUS EPISTOLARIS. *This Prologue is dated, EX URBE CAJETÆ KL. MAI, MCCCCKXXVIII. On the reverse of the eleventh leaf, "EXPLICIT ESOPUS GRECUS LATINUS PER LAURENTIUM VALLAM FACTUS;" followed on the same leaf by "FRANCISCI PETRARCHÆ DE SALIBUS VI-RORUM ILLUSTRUM AC FACETIIS TRACTATUS INCIPIIT FELICITER;" which concludes, on the reverse of the twenty-fourth leaf, with the word "EXPLICIT."*

Quarto.—Leaves 24; Lines 25.

Such is the title of this "*extraordinary book*," given by Messrs. Payne & Foss in their catalogue of the Library of the Right Hon. Thomas Grenville (Vol. i. p. 9), to which they have appended the notice given of it by M. Kōning (from the copy at that time belonging to M. Enschedé), in his *Essay on the Origin of Printing* (8vo., Harlem, 1816), together with a copy of a letter, written, in 1835, to Mr. Grenville by Mr. Ottley. M. Kōning, arguing from the character of the type, desires to shew, that this work is the production of the Harlem press; and closes his observations by stating his opinion—

"That this book was *not printed* by Coster himself, but by his *successors*, appears from—

"1st. The author, Lawrence Valla, having dated his preface the 1st of May, a sufficient interval took place for a copy to come from Italy to Harlem to be printed; and it is, therefore, not probable it should have appeared before the year 1440 or 1441, which was after Coster's decease.

"2ndly. That, although the type in shape and execution resembles that of the *Speculum*, and therefore denotes the same country and fabrication, it is *in no part exactly the same*, as may be ascertained from a tracing on transparent paper.

"3rdly. That the work gives proofs of improvement in the art; for the printing is more distinct than that of the *Speculum*. The ink is exceedingly black, and there are no traces of blank letters."

* I cannot find any note to ascertain from what copy this fac-simile was taken.—*S. Leigh S.*

In respect to the above three points, we would notice—

First. That we cannot see why the book may not have been printed in 1439, the year after the date of the preface, or even during the same year. In regard to its being printed by Coster or his successors, that is a point we or anybody else cannot decide. If we could *incontestably prove* the fact of Lawrence Coster having been the printer of all the *Donatuses* and other elementary productions, together with the *Speculum*, we could then, judging from the great similarity of the type, only *conjecture* that the work in question emanated from *his* press.

Secondly. That the type used *is* of a similar character, needs very little consideration: it speaks for itself. It is, however, a singular fact, that while we have several editions of the *Donatuses* and other treatises printed with the same type, yet no work, or even fragment, has hitherto been found printed with the *same* type as that used for the "*Facetiæ Morales*."

Thirdly. We do not at all agree with M. Kōning, that the book shews a progressive improvement in the art. We do not think the type will bear comparison with the perfect state and solidity of that used for the *first edition* of the *Speculum*, or of the type of the *Doctrinale*; and, as regards the blackness of the ink, it is in those works black to brilliancy of appearance.

The first letter from Mr. Ottley is written most scientifically, to prove that the *Facetiæ Morales* is printed with *cast type*, a point upon which we never had the smallest doubt. He subjoins, however, a postscript, wherein he states, "I may add, that I strongly suspect that the two pages in the latter part of the first Dutch edition of the *Speculum*, which are printed with type different from the rest, are printed with this type. Lord Spencer's copy of the Dutch *Speculum* being removed to Althorp, I have not now the means of making the comparison." After the learned observations and conclusions drawn by Mr. Ottley on the several editions of the *Speculum* in his *History of the Origin of Engraving*, we should have thought he would have carried in his mind a better recollection of the type of the two pages referred to, as also of the type of the whole of the second Dutch edition, than to have not at once decided that the type of the *Facetiæ Morales* was *much larger*. This fact is clearly shewn in our fac-simile, No. 1 of this Plate, No. xxvii., taken from the second Dutch *Speculum*, *nine* lines occupying there nearly the same space as *eight* in the *Facetiæ Morales*.

PLATE XXVII.

No. I. ALEXANDRI DE VILLA DEI DOCTRINALE.

PRINTED UPON VELLUM.—*Quarto*.—Pages — Lines 32; Height $6\frac{1}{8}$ inches; Width irregular.

Ten lines from one of four pages of a copy preserved in the Royal Library at Paris. It is printed with type of the *same* body as that of the *fourth* (second Dutch) edition of the Speculum. The fac-simile given presents (as do all those in this and the preceding Plate) a thinner appearance, which is owing to their having been made *from fac-similes*; though many of the originals, on account of the vellum being much worn by constant use, present this thinner appearance, some of the letters being partly obliterated.

It is the same edition as that from which we have given a fac-simile, No. 4, Plate xxv.

No. II. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED UPON VELLUM.—*Quarto*.—Pages — Lines 28; Height $5\frac{1}{2}$ inches; Width $3\frac{1}{8}$ inches.

Ten lines from one of two leaves of a copy preserved in the same Library. This is also printed with the same type as the preceding.

No. III. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED UPON VELLUM.—*Quarto*.—Pages — Lines 30; Height $6\frac{1}{8}$ inches; Width $4\frac{1}{2}$ inches.

Ten lines from one of ten pages of a copy preserved in the same Library. This is also printed with the same type as the preceding.

A fac-simile of a full page of this edition, from the copy formerly in the possession of M. Enschedé, is given in the Origines Typographice of Meerman, Plate iv.

No. IV. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED UPON VELLUM.—*Quarto*.—Pages — Lines 30; Height — Width $4\frac{1}{8}$ inches.

Ten lines from one of four pages of a copy of the Donatus preserved in the same Library. It is printed on one side only, and with a larger type, gaining in the measurement one line in ten.

PLATE XXVIII.

No. I. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED UPON VELLUM—*Quarto*.—Pages — Lines 27; Height $6\frac{1}{4}$ inches; Width $4\frac{1}{16}$ inches.

Ten lines from one of sixteen pages of a copy of the Donatus, preserved in the Royal Library at Paris. It is printed with type of the same *body* as that of the Donatuses, Doctrinale, and Catonis Disticha, Nos. 1, 2, 3, and 4, Plate xxiv; though, owing to our fac-simile being taken from a fac-simile made in Paris, as also from the circumstance of the vellum in the original being very much worn, the type presents a much thinner appearance.

We are in possession of two leaves of the same edition, supposed by Dr. Kloss to be the "*Editio Kosteriana tertia*," accompanying which, we have an impression of the fac-simile of one of the four pages made under the immediate inspection of Dr. Kloss, of Frankfort, to whom this and a large and most interesting collection of these typographical relics belonged.

Here the learned Bibliographer gives, at the commencement, the exact measurement of the size of the text in the page of the original:—"Lineæ 27; altitudo $6\frac{1}{4}$; latitudo $4\frac{1}{16}$." This is all very correct as to the original; but, when we come to examine the fac-simile, we find that the copyist has made a great variation both in longitude and latitude; its length being 7 inches, and its breadth $5\frac{1}{8}$ inches; the fac-simile gaining half an inch in height and three-sixteenths in width.

Now, this is an important variation in respect to the measurement of type. Here, in the fac-simile, the twenty-seven lines occupy the same length as twenty-nine would, thus gaining the space of two lines; and, by extending the breadth even in so small a degree, it gives the type of the whole page altogether a different appearance, which, as a matter of correctness in a bibliographical point of view, is of some consequence to the inquirer.

After pointing out this inaccuracy of the copyist employed by the learned Bibliographer, the question naturally arises, as to how it could have occurred. The plan adopted by the artist (now deceased), who was employed during the last thirty years, from time to time, as the Plates of this work have been proceeded with, was, always to place a piece of firm tracing paper over the original, slightly affixing the corners and sides with a piece of white wafer, so that it might be removed without in any way injuring the original.

By this plan, as the particular material used by the artist enabled the tracing to be at once transferred to the lithographic stone, there could be very little

difference, unless, in the act of transferring the fac-simile to the stone, the tracing paper either contracted or expanded, the former being, if either, the most probable. This, however, is not very likely to occur with any paper to the extent of *half an inch* in so small a space, even by the wetting of the paper.

One can scarcely credit that the fac-simile was made from the same page, the impression of the type in the original being, in many instances, nearly obliterated; the primary cause, perhaps, of the difference arising in the measurements of the two, which we account for in the following manner:—

We think that the artist, on finding so many of the letters so much defaced, was obliged constantly to examine the original by removing or raising up his tracing paper, which, if not well fastened at the top, shifted occasionally in a minute degree; a circumstance which would at once account for the gain of two lines in the length of the fac-simile, as also for the irregularity of their breadth; the lines in the original being perfectly true, while in the fac-simile they are all of unequal length.

NO. II. ALEXANDRI DE VILLA DEI DOCTRINALE

PRINTED UPON VELLUM—Quarto.—Pages — Lines 29; Height 7 inches; Width irregular.

Ten lines from one of eight pages, formerly in the possession of M. Renouard. This edition is printed in a type somewhat smaller in body than that of the *Doctrinale*, of twenty-nine lines of which a fac-simile is given, No. 3, Plate XXIV.

NO. III. DONATUS DE OCTO PARTIBUS ORATIONIS.

PRINTED UPON VELLUM—Quarto.—Pages — Lines 24; Height 6½ inches; Width 4½ inches.

Six lines from one of eight pages of an edition of the Donatus. It is printed with the same *bodied* type as was used for the Preface of the *Ludovicus de Roma*, of which we have given a fac-simile, No. 1, Plate XLII.

NO. IV. DONATUS DE OCTO PARTIBUS ORATIONIS.

Antwerpia, Henricus Eckert de Hornborch; sine anno.

PRINTED UPON VELLUM—Quarto.—Pages — Lines 30; Height 6½ inches; Width irregular.

Fragments of two editions of the Donatus, each with thirty lines in a page, from the library of Dr. Kloss. Our fac-simile presents a specimen of their type, the same type being used for both editions.

Our object in giving a fac-simile from this Donatus is to shew, that the same style of type was continued to be used at a later period; a point, however, on which we will not now enter into, reserving it until the matter comes under more immediate consideration.

Personne seconde generis dñis tu mi f as nñi x o ui a de
 aplt vos veltm f vñ vobis vos o vos a vobis Perlo
 ne terae gnis dñis vtriusq numeri sui sibi se a se aplt
 lui sibi se a se Generis masculini ille illius illi illi ab
 illo aplt illi illoz illis illos ab illis Guis tci illa illi
 us illi illam ab illa aplt iue illam illis illas ab illis
 Guis neutri illud illud illi illud ab illo aplt illa illam
 illis illa ab illis Guis masculini ipse ipsi ipsi ipm ab
 ipso aplt ipsi ipsom ipsi ipsos ab ipsis Guis tci ipsa ip
 am ipsi ipsam ab ipsa aplt ipse ipsaz ipsi ipsas ab ip

N^o 2. *Alumnus* *Colla* *Deformale* 29 lines

Omnia pleg coplez ud in pbz nñi simplex
 Noci metci icmñ hñs vñs tpe of addin
 J pates iacti v q boues v luscipia ales
 T erans est in ibus a ei sexñ loemus
 D icantq bonu seu bobus duplice casum
 Maria ma vs rñ dabit v q nñ neutro
 V nñ mutatur donec plurale tenebis
 V s qñs habet sed tertius vi ubi prebet
 V m quarto dñit quintus recto similatur
 V legius retineat sed terte romñ sapienter

N^o 3. *Amator* 26 lines

tu ferto ille aplt feramur fertote ferto of fertote Qñ
 rato mō tpe pñti z pñto ipñt ūt ferre fertes ferret apli
 ūt ferrem? fertetis ferrent Pretito pñt et pñpñt ūt
 tulisse tulisses tulisset aplt ūt tulissen? tulissetis tulissent
 futuro ūt ferā feras ferat cplē nñ feram? fertis ferāt
 Cōnito mō tpe pñti cñ feram feras ferat et pñt. x feris

N^o 4. *Amator* 26 lines

Verbo impersonali modo tpe pñti amat: pñtito impfeto
 amabatur: pñtito pñto amatu est of fuit: pñtito plusq
 ferto amatu erat of fuerat: futuro amabit. Impatiuo mō
 tpe pñti ametur: futuro amator. Optatiuo mō tpe pñti
 et pñtito impfeto vññā amaret: pñtito pñto z plusq
 pñto vññā amatu esset vel fuisset: futuro vññā ametur
 Cōnitiuo mō tpe pñti cñ amet: pñtito impfeto cñ ama
 retur: pñtito pñto cñ amatu sit vel fuerit: pñtito plusq
 ferto cñ amatu esset vel fuisset: futuro cñ amatu erit of fue
 rit. Infinitiuo mō sine nñeris z pñonis tpe pñti z pñto imp
 feto amari: pñto pñto z plusq pñto amatu esse of fuisse
 futuro amatu iri. Secundia of pñcipalia oba sūt h amādi

SPECULUM HUMANÆ SALVATIONIS.

FIRST EDITION.

PLATES XXIX AND XXX. THE FIRST AND LAST PAGES.

(From a Copy in the Possession of JOHN INGLIS, Esq.)

SPECULUM HUMANÆ SALVATIONIS; OR, THE MIRROR OF HUMAN SALVATION.

PRINTED IN DOUBLE COLUMNS, WITH MOVABLE METAL TYPES.—*Small Folio.*

THIS work is written in Latin prose, with rhythmical terminations, and illustrated by fifty-eight wood engravings. It comprised a series of subjects from the New Testament, descriptive of the Life of Christ, with parallel subjects from the Old Testament, and occasionally also from Traditional History. It consists of sixty-three leaves, printed on one side only; the text occupies the lower two-thirds of the page, the upper part being occupied by a wood engraving, taken off by friction subsequently to the printing of the text.

The sixty-three leaves and one blank form thirty-two sheets, in five gatherings: the first comprising an Introduction of six leaves; the second, third, and fourth, fourteen leaves each; and the fifth, sixteen leaves. Each sheet has been worked off separately, and in such a manner, that, when folded in gatherings, the blank pages or backs should be in juxta position, in order that they might be pasted together so as to have the usual appearance of a book. Thus, in the second gathering, pages 1 and 14 have been worked together on the *recto* of the *sheet*, pages 2 and 13 on the *reverse*, and so on alternately; the centre sheet of the first gathering, pages 7 and 8 consecutively, folding face to face. So likewise as to pages 21 and 22 in the third gathering; and pages 35 and 36 in the fourth gathering; while pages 50 and 51, in the fifth gathering, have been worked on the *reverse* of the sheet, it folding with the *blank pages inwardly*.

FIRST GATHERING, viz. THE INTRODUCTION.											
PAGE.						PAGE.					
a	blank.					f	thirty-four lines, <i>recto</i> .				
b	forty lines, <i>reverse</i> .					e	forty lines, <i>reverse</i> .				
c	forty lines, <i>recto</i> .					d	forty lines, <i>recto</i> .				

SECOND GATHERING.				THIRD GATHERING.				FOURTH GATHERING.				FIFTH GATHERING.			
PAGE.		PAGE.		PAGE.		PAGE.		PAGE.		PAGE.		PAGE.		PAGE.	
1	recto.	14	recto.	15	recto.	28	recto.	29	recto.	42	recto.	43	recto.	58	recto.
2	reverse.	13	reverse.	16	reverse.	27	reverse.	30	reverse.	41	reverse.	44	reverse.	57	reverse.
3	recto.	12	recto.	17	recto.	26	recto.	31	recto.	40	recto.	45	recto.	56	recto.
4	reverse.	11	reverse.	18	reverse.	25	reverse.	32	reverse.	39	reverse.	46	reverse.	55	reverse.
5	recto.	10	recto.	19	recto.	24	recto.	33	recto.	38	recto.	47	recto.	54	recto.
6	reverse.	9	reverse.	20	reverse.	23	reverse.	34	reverse.	37	reverse.	48	reverse.	53	reverse.
7	recto.	8	recto.	21	recto.	22	recto.	35	recto.	36	recto.	49	recto.	52	recto.
												50	reverse.	51	reverse.

This work has hitherto come under the denomination of a Block-Book; it having been believed, in the early days of Bibliography, that the *whole* was executed from *wood-blocks*. It is, however, as much an *ordinary printed book* as any of the works illustrated with wood-engravings (of which there were a great many) issued during the fifteenth century, soon after the invention of printing had become generally known. But there is in this work one considerable difference, namely, that the operation necessary for its production was *twofold*. The printed text was first worked off by an ordinary printing press, the impressions of the illustrations being afterwards taken off by the process of friction.

As we have here made a comparison between this and the xylographically illustrated books of the fifteenth century, we must not omit to notice, that, in the latter works, the wood-engravings are simply illustrations of the text, and have been (being intermixed with the text,) worked off by the ordinary printing press; whereas, in the present work, the *Speculum*, the text is subservient to the wood-engravings. Again, it is very evident, that, at the period of its appearance, the art of working wood and type *simultaneously* was not known, at least, by the party by whom the work was printed.

The engraved illustrations have been taken off from fifty-eight wood-blocks, one block occupying the upper part of each of the printed pages. On each block were engraved two subjects, one on either side, so that each subject comes immediately above the printed text it is intended to illustrate; the text in the greater number of the pages consisting of twenty-five lines to each design. There are, therefore, in all, one hundred and sixteen designs, and the subject of each is noted on the cut beneath. The following is the order in which they are arranged* :—

CHAPTER I.	
PAGE	
I. SUBJECT 1.—	<i>Cæsus Luciferi.</i> —The Fall of Lucifer.
S. 2.—	<i>Deus creavit hominem ad ymaginem et similitudinem suam.</i> —The creation of Eve.
II. S. 3.—	<i>De omni ligno paradisi commeditis.</i> —Adam and Eve forbidden to eat of the Tree of Knowledge.
S. 4.—	<i>Neguaquam moriemini sed eritis sicut discernentes, &c.</i> —Eve deceived by the Serpent.
CHAPTER II.	
III. S. 5.—	<i>Mulier decepit virum ut secum comederet.</i> —Adam and Eve eating the forbidden Fruit.
S. 6.—	<i>Angelus expulit eos de paradiso gladio ignito.</i> —Adam and Eve driven out of Paradise.

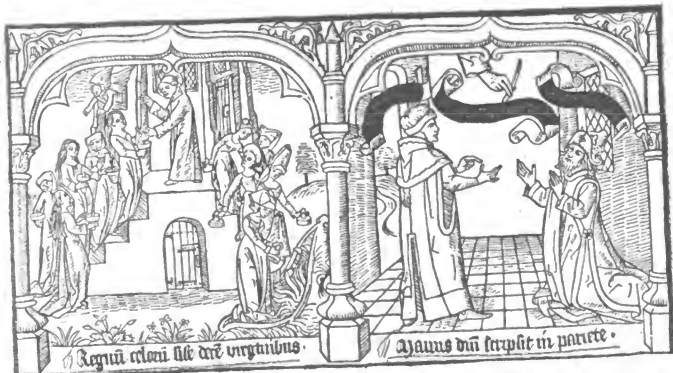
PAGE	
IV. S. 7.—	<i>Hic Adam operatur terram in sudore vultus sui.</i> —Adam digging the ground, and Eve spinning.
S. 8.—	<i>Archa Noe.</i> —The ark of Noah.
CHAPTER III.	
V S. 9.—	<i>Hic annunciatur ortus Marie.</i> —The birth of the Virgin predicted.
S. 10.—	<i>Ree Astrages mirabile vidit sompniū.</i> —King Astrages sees the Vineyard in a vision.
VI. S. 11.—	<i>Ortus conclusus fons signatus.</i> —The Garden and the Fountain, emblematic of the Holy Virgin.
S. 12.—	<i>Balaam prenunciavit ortum Marie in stella.</i> —Balaam and his Ass.
CHAPTER IV.	
VII. S. 13.—	<i>Natiuitas gloriose virginis Marie.</i> —The Nativity of the Virgin.

* In the engraved text many contractions occur. Capitals have occasionally been substituted by us in the names of persons, and elsewhere occasionally omitted; it not being our intention to give the quotations as typographically correct.



Inspice speculū humane saluacionis
 In quo patz cal? hois a mod? expaciois
 In hoc speculo potest homo considerare
 qd ob causā creator oim creauit hoim creat
 Et oia vidit qūo p dyaboli fraude sit dignat?
 Et qūo p miam dei sit reformatus
 Iustitiam ergo creptis legō dei a creatorē suū etnū
 a iustā oclū de excello celoz solio pient? ē i in
 a ob causā de? deprecuit hoim creatore fernū
 Et p ipm possit casū lustrāi a c? socioz repare
 Quāq? dyabol? hōi iustitiam sibi insidiat
 Et ad pceptū transgressionē ipm iducit mitebat
 Quidā ergo gen? serpentis sibi dyabol? eligebat
 q serpentis sit creat? a hūmānū caput habebat
 Hūc serpentē frādulētē deceptōis artificez iēbat
 Et p os ei? loq? dūa deceptōis mīlen nīcabat
 Tēptauit āa mulierē tū min? prouidit
 Reputās prouidē et idūctū dūm et atū
 Quēssit ad mulierē solū sū viro exstitem
 Quā solū facit? deceptū dyaboloq? sedos hūit
 Decepit itaq? dyabol? matre mām eūā
 Inductos totū gen? hūmānū ad mortē dante leuā
 no scidū at h dūm valde diligit q ab oīgic fuerit
 Quā oia pāā i hē mūdū pī pīnū pām rīstēt
 Et scidū q vir i agro dimissus ē formatus
 Et a dīo i padilo voluptatis ē rāstatus
 Genesius pmo cal?

Mulier autē i padilo est formata
 De coltis vici dormientis est parata
 De? atē ipsā quodāmodo sup vīz hōstātiā
 Quot eūā i loco voluptatis platinas
 Non facit eā sicut vici de limo terre
 Sed de osse nobil vici ade et de ei? carne
 Non ē scā de pede ne a viro respicietur
 Non de capite ne sapia vici dūctetur
 Sed est facta de latere maritali
 Et data ē viro p qsorte et sona tollatāli
 Que sibi i honore collata hūiliter pūit
 Quāq? molestiā a vīo aquā sustinuit
 Sed qā dyabulo cretūo tro voluit assimilari
 A viro meruit affligi sū dūctū et molestari
 Mulier enī credidit dyabolo nō maritus
 Sed vir consentit mulieri licet inuitus
 Mē itēnt viro ut scā de fructu māducaet
 Qui tū dūctū eā ut cōmētē ne qstīfaceret
 Salomon pī amorē mulieris phola atōdhat
 Nō tamē deū ul teos ē putabat
 Sic atī pī amorē mulieris scā comēdebat
 Nō tamē simile deo fieri posse credebāt
 Mulier ergo plus q vir peccauit
 Quia se fieri deo forte simile estimauit
 Aliud enī grāte pām supadebat
 Ego q vīnū blandē ad pām tūhebat
 Genesius pmo cal?



Regni ceteri sicut dicit virginibus.

Maumus dñi scripti in parete.

Semelitas districti iudicio & dignis demeretur
De q̄b? i ewangelio p̄bola q̄m redatur
Pauitres dignis famis oleū dare noluerūt
p̄ q̄ inuit q̄ sū tāpnatū i nullo q̄dolebāt
Oleū nūc ip̄is dñmo dare negabāt
Et de uidet i eis sū letabātur et exultabāt
Pauitres etiā dignis famis subfānabāt
Qñ eas ad v̄ditores olei m̄beuāt
Ita sū tāpnatos ille v̄ditūc illur
Et eos ad v̄ditores olei nūc q̄i v̄llit dicit
Vos v̄ditis etia glā p̄ voluptate vana
Ite mō ad v̄ditores et emitte vobis alia
Dñs eleōsmos & bonā q̄ aliqñ fecistis
Pro laude hūana et vana glā v̄didistis
Qñ p̄dicti vobis supbia v̄rā et glā vana
Vbi nūc ois placida et laus hūana
Vide nūc q̄m valent bona q̄ v̄didistis
Qñ p̄dicti vobis ois t̄statoris
Qñ at fatue mīam p̄m̄tāb? nō iuuentur
Ad spontū velot v̄lde parceret
Nulla mīam apud ip̄m iuuentur
S; amē dico vobis nescio vos audiebāt
Ita p̄dicti in die iudicii ip̄is p̄dictibz
Nō iuuent mīam ap̄ dñi & ap̄ dñs est
Mod? etiā indicādi i illa sp̄m̄a signat? etiā
¶ Barthi xxv caplo.

Qui man? dñi cont? regē balthazar sc̄ebat
Nunc thetel phares i pietate sc̄ebat
Ad nūc app̄ho ul? diuilio m̄statur
Iudiciū enī dñi t̄stabilis p̄ nūz & app̄lione
Et q̄m̄nabit p̄ maloz & bonoz diuisione
Dñs sūz v̄m̄ nūtoz q̄libz iudicabit
Cūia ip̄e oia opa nūc & v̄ba m̄m̄nabit
Dñs ei cogitabes et egrediet? ip̄e nolabit
V̄t ip̄e? noli ip̄entū q̄m̄ ex p̄p̄s q̄m̄ dñi
Ite etiā nūc oia bonā q̄ recipim?
Et q̄m̄t ex p̄dim? & q̄m̄a & q̄m̄ diu possedim?
Dia h̄ec p̄dicti q̄ nūc nūc et i statū app̄et
Et ei valois sūc nūc oibz ostendit
Tūc sūc pontis eiā obul? paup̄i h̄ol
Sicut mille talēta auri pape ul? ip̄atoris
¶ p̄dicti ois sūc m̄m̄ibz largiti
Qñ. al m̄m̄ibz auri iūm̄it
¶ p̄dicti v̄m̄ p̄ n̄ dñi al t̄m̄oie
Qñ v̄m̄ p̄l̄entis al t̄dio & sū att̄tione
Ad nūm̄ phares p̄ diuilio sc̄etur
Ite nūc tāpnatoz a q̄m̄do v̄i & sūz v̄ditur
Tūc ip̄is tāpnati al t̄m̄oibz m̄ m̄m̄it
¶ Boni at iūm̄it i gaudii dñi s̄p̄itū
Ad q̄m̄ nos p̄dunt dignet ip̄s rex celoz
Qui al p̄t & sp̄s sūc f̄ h̄d̄et & sūc s̄p̄it
¶ Danielis xv caplo.

PAGE

- VII. S. 14.—*Egrediatur virga de radice Jesse.*—The Genealogical Tree of Christ.
 VIII. S. 15.—*Claustra porta significat beatam virginem Mariam.*—The Gate of a City closed; another emblem of the Virgin Mary.
 S. 16.—*Templum Salomonis significat beatam Mariam.*—The Temple of Solomon.

CHAPTER V.

- IX. S. 17.—*Mariæ (oblata) est domino in templo.*—The Offering of the Virgin in the Temple.
 S. 18.—*Mensa aurea oblata est in templo solis.*—The Offering of the Table of Gold in the Temple of the Sun.
 X. S. 19.—*Septe obtulit filiam suam domino.*—Jephtha sacrificing his Daughter, in fulfilment of his Vow to the Lord.
 S. 20.—*Regina Persarum contemplabatur patriam suam in orto suspensi.*—The Queen Semiramis on the top of a Tower.

CHAPTER VI.

- XI. S. 21.—*Hic virgo Maria desponsatur Joseph.*—The Marriage of the Virgin.
 S. 22.—*Hic Sara desponsatur Thobie, &c.*—The Marriage of Sarah and Tobit.
 XII. S. 23.—*Hec turris dicta baris significat Mariam.*—A Tower, upon which are two men blowing trumpets.
 S. 24.—*Hec turris David de qua pendebant mille clypei.*—A City, to the Walls of which are attached many Shields.

CHAPTER VII.

- XIII. S. 25.—*Hic annunciat Ihesus per angelum virgini Mariæ.*—The Annunciation.
 S. 26.—*Dominus apparuit Moysi in rubo ardenti.*—Moses and the Burning Bush.
 XIV. S. 27.—*Vellus Gedeonis repletum etiam terra sicca manente.*—Gideon and the Fleece.
 S. 28.—*Rebecca nuncio Abrahæ potum tribuebat.*—Rebekah giving Drink to the servant of Abraham.

CHAPTER VIII.

- XV. S. 29.—*Nativitas domini nostri Ihesu Christi.*—The Nativity of our Saviour.
 S. 30.—*Pincerna Pharaonis vidit in sompnis vineam.*—The cup-bearer of Pharaoh sees the Vineyard in a Vision.
 XVI. S. 31.—*Virga Aaron floruit contra naturam virtute divina.*—Aaron's Rod.

PAGE

- XVI. S. 32.—*Sybilla vidit virginem cum puero.*—The Sybil shewing to Augustus the Image of the Virgin.

CHAPTER IX.

- XVII. S. 33.—*Tres magi adorant puerum cum muneribus.*—The Adoration of the Magi.
 S. 34.—*Tres magi viderunt novam stellam in oriente.*—The Three Magi seeing the Star.
 XVIII. S. 35.—*Tres fortes attulerunt David regi aquam de cisterna.*—The Three Warriors bringing the Water of the Cistern to David.
 S. 36.—*Thronus Salomonis.*—Solomon seated on his Throne.

CHAPTER X.

- XIX. S. 37.—*Maria obtulit filium suum in templo.*—The Presentation in the Temple.
 S. 38.—*Archa testamenti significat Mariam.*—The Ark of the Old Testament.
 XX. S. 39.—*Candelabrum templi Salomonis.*—The Candlestick in the Temple of Solomon.
 S. 40.—*Puer Samuel oblatus est domino.*—The Infant Samuel devoted to the Lord.

CHAPTER XI.

- XXI. S. 41.—*Omnia ydola corruerunt intrante Ihesum in Egyptum.*—The Flight of the Holy Family into Egypt, and the Destruction of the Idols.
 S. 42.—*Egyptii fecerunt ymaginem virginis cum puero.*—The Egyptians adoring the Image of the Holy Virgin.
 XXII. S. 43.—*Moyseis projecit coronam Pharaonis et fregit.*—The young Moses breaking in pieces the Crown of Pharaoh.
 S. 44.—*Nabuchodonasor vidit statuam in sompno.*—Nebuchadnezzar seeing the Vision of the Statue.

CHAPTER XII.

- XXIII. S. 45.—*Ihesus baptizatus est a Johanne in Jordano.*—The Baptism of Christ.
 S. 46.—*Mare cœneum in quo ingressuri in templum lavabantur.*—The Vessel of Brass in which the Jews washed themselves upon entering into the Temple.
 XXIV. S. 47.—*Nam leprosus (Naam) septies et nudatus est.*—Naaman cured of his leprosy.
 S. 48.—*Jordanus siccatus est in transitu filiorum Dei.*—The Ark carried over the River Jordan.

CHAPTER XIII.

PAGE

- XXV. S. 49.—*Cristus triplicitur fuit temptatus a dyabolo.*—The Temptation of Christ.
 S. 50.—*Daniel destruxit Bel, et interfecit draconem.*—Daniel destroying the Image of Bel, and killing the Dragon.
 XXVI. S. 51.—*David superavit Goliath Philisteum.*—David killing Goliath.
 S. 52.—*David interfecit ursum et leonem.*—David killing the Bear and the Lion.

CHAPTER XIV.

- XXVII. S. 53.—*Magdalena penituit in domo synonia.*—Mary Magdalen at the feet of Christ.
 S. 54.—*Manasses egit penitentiam in captivitate.*—The King Manasses in captivity.
 XXVIII. S. 55.—*Paterfamilias filium prodigum suscepit.*—The Return of the Prodigal Son.
 S. 56.—*David de adulterio redingatus penituit.*—Nathan reproaching David with his Sins.

CHAPTER XV.

- XXIX. S. 57.—*Cristus flevit super civitatem Iherusalem.*—Christ's Entry into Jerusalem.
 S. 58.—*Jeremias lamentabatur super Iherusalem.*—Jeremiah upon a Tower, lamenting the Fate of Jerusalem.
 XXX. S. 59.—*David susceptus est cum laudibus.*—The Triumph of David.
 S. 60.—*Heliodorus flagellabatur.*—Heliodorus beaten with Rods.

CHAPTER XVI.

- XXXI. S. 61.—*Cristus manducavit pascha cum discipulis suis.*—The Last Supper.
 S. 62.—*Manna datur filiis Israel in deserto.*—The Israelites gathering Manna in the Wilderness.
 XXXII. S. 63.—*Judei manducaverunt agnum paschalem.*—The Jews eating the Paschal Lamb.
 S. 64.—*Melchisedec obtulit Abrahe panem et vinum.*—Melchisedec meeting Abraham.

CHAPTER XVII.

- XXXIII. S. 65.—*Cristus prostravit hostes suos unico verbo.*—The Soldiers sent to take Christ in the Garden struck to the Ground at his Word.
 S. 66.—*Sampson prostravit mille cum mandibula asini.*—Sampson killing a thousand Philistines with the Jaw-bone of an Ass.

PAGE

- XXXIV. S. 67.—*Sanger occidit sexcentos viros cum vomere.*—Sanger killing six hundred Men with a Plough-share.
 S. 68.—*David occidit octingentos viros cum petu suo.*—David slaying eight hundred Men with his Sword.

CHAPTER XVIII.

- XXXV. S. 69.—*Cristus dolose traditus.*—Christ betrayed with a kiss.
 S. 70.—*Joab interfecit fratrem suum Amasa.*—Joab killing Abner.
 XXXVI. S. 71.—*Rez Saul reddidit David malum pro bono.*—David playing on the harp before Saul.
 S. 72.—*Cayn dolose interfecit fratrem suum Abel.*—The Sacrifice and Death of Abel.

CHAPTER XIX.

- XXXVII. S. 73.—*Cristus fuit velatus, consputus et colaphisatus.*—Christ insulted by the Soldiers of the High Priest.
 S. 74.—*Hur vir Marie suffocatus sputus Judeorum.*—Hur insulted and spit upon by the Jews.
 XXXVIII. S. 75.—*Cam derisit patrem suam Noem et alii ei condebant.*—Ham mocking his father Noah.
 S. 76.—*Philistei Sampsonem excecantes deriserunt.*—The Philistines mocking Sampson when blind.

CHAPTER XX.

- XXXIX. S. 77.—*Ihesus ad columpnam ligatus est et flagellatus.*—The Flagellation of Christ.
 S. 78.—*Achior princeps ligatus est ad arborem a servis Holofernis.*—The Prince Achior tied to a Tree.
 XL. S. 79.—*Lamech configitur a malis suis uxoribus.*—Lamech tormented by his two Wives.
 S. 80.—*Job flagellabatur a demone et ab uxore.*—Job tormented by the Demon and by his Wife.

CHAPTER XXI.

- XLI. S. 81.—*Cristus coronatur spinea corona.*—Christ crowned with Thorns.
 S. 82.—*Concubina ipsius coronam regis acceptam sibi ipsi imposuit.*—A Concubine taking the Crown from the head of a King, and putting it on her own.

PAGE

- XLII. S. 83.—*Siméi maledixit David*.—Schimei insulting David.
 S. 84.—*Rez Amon dehonestavit nuncios David*.—The King Ammon disfiguring the Messengers of David.

CHAPTER XXII.

- XLIII. S. 85.—*Cristus baiulavit crucem suam*.—Christ bearing the Cross.
 S. 86.—*Ysaac ligna portat pro sua immolatione*.—Abraham about to sacrifice Isaac
 XLIV. S. 87.—*Exploratores uvam in vete portant*.—The Son of the Lord of the Vineyard murdered by his Servants.
 S. 88.—*Heres vinee projectus est extra vineam et interfectus est*.—The Two Spies carrying the Bunch of Grapes.

CHAPTER XXIII.

- XLV. S. 89.—*Christus crucifixus mortem suam figuris predixit*.—Christ nailed to the Cross.
 S. 90.—*Inventores artis ferrarie et melodiarum*.—Tubal-Cain superintending his Workmen, who are forging Iron.
 XLVI. S. 91.—*Ysaías propheta dividitur serra lignea*.—Isaiah suspended and sawed in two
 S. 92.—*Rez Moab immolavit filium super murum*.—A King killing his Child.

CHAPTER XXIV.

- XLVII. S. 93.—*Cristus pendens in cruce*.—Christ on the Cross between the Two Thieves.
 S. 94.—*Nabugodonosor in sompno vidit arborem*.—The Dream of Nebuchadnezzar of the Tree cut down.
 XLVIII. S. 95.—*Rez Coirrus dedit seipsum in ericium pro sua*.—The King Coirrus causing himself to be put to death for the good of his Country.
 S. 96.—*Eleazar confolens elephantem ab ipso oppressus est*.—Eleazar killing the Elephant, by plunging his Sword into its Belly.

CHAPTER XXV.

- XLIX. S. 97.—*Dolor Marie de filia*.—The Descent from the Cross.
 S. 98.—*Jacob deflet filium suum Joseph*.—Joseph's Coat brought to Jacob.

PAGE

- L. S. 99.—*Prothoplausti luserunt necem Abel*.—Adam and Eve lamenting over the dead body of Abel.
 S. 100.—*Noemy flet mortem filiorum*.—Naomi weeping the Death of her Sons.

CHAPTER XXVI.

- LI. S. 101.—*Hora completorii datur sepulture*.—The Burial of Christ.
 S. 102.—*David flevit super exequias Abner*.—The Burial of Abner.
 LII. S. 103.—*Joseph missus in cisternam*.—Joseph put into the Well.
 S. 104.—*Jonas a cete devoratus*.—Jonas swallowed by the Whale.

CHAPTER XXVII.

- LIII. S. 105.—*Sancti patres liberantur de inferno*.—Christ's descent into Limbo.
 S. 106.—*Israel liberatur a Pharaone*.—Moses leading the Children of Israel out of Egypt.
 LIV. S. 107.—*Liberatio Abraham de yr Caldeorum*.—God commanding Abraham to leave the Land of Ur.
 S. 108.—*Liberatio Loth a Sodomis*.—Lot and his Family quitting Sodom.

CHAPTER XXVIII.

- LV. S. 109.—*Resurrectio domini nostri Ihesu Christi*.—The Resurrection of our Saviour.
 S. 110.—*Sampson tulit portas Gaze*.—Sampson carrying off the Gates of the City of Gaza.
 LVI. S. 111.—*Exitus Ione de ventre ceti*.—Jonas vomited up by the Whale.
 S. 112.—*Lapis reprobatu factus est in lapidem anguli*.—Stonemasons at work.

CHAPTER XXIX.

- LVII. S. 113.—*Extremum judicium*.—The Last Judgment.
 S. 114.—*Nobilis reversus ex longinquis fecit rationem*.—The Parable of the Lord taking an account of the Debts owing to him by his Servants, and causing the wicked Servant to be cast into a Dungeon.
 LVIII. S. 115.—*Regnum celorum simile decem virginibus*.—The Parable of the Wise and the Foolish Virgins.
 S. 116.—*Manus domini scripsit in pariete*.—Daniel explaining the Hand-writing on the Wall.

SECOND EDITION. FIRST DUTCH.

PLATE XXXI. THE FIRST PAGE OF THE INTRODUCTION, AND LAST SEVEN LINES OF THE TABLE.

(From a Copy in the Library of EARL SPENCER*.)

DIE SPIEGHEL ONSER BEHOUDINISSE.

PRINTED IN DOUBLE COLUMNS, WITH MOVEABLE TYPES.—*Small Folio.*

THIS edition consists of sixty-two leaves, printed on one side only; the text occupying, as in the preceding edition, the lower two-thirds of the page, the upper part of the pages being occupied by the same series of wood-engravings.

The Introduction extends over only four pages: the first three comprising the Prologue, each page having thirty-four lines; the fourth, consisting of a Table of the Chapters, of thirty-two lines. This forms a gathering of four leaves; the text is printed on one side only, reverse and recto alternately, as is the case throughout the other pages of the work, which form four gatherings† as before.

With the exception of one sheet, comprising pages 45—"Christus Crucifixus," and 56—"Exitus ione," this edition is printed with the same type as that used for the first edition, that is, with type struck with the same punch, cast from the same matrix, being, as the printers would say, the same fount. Thus, eight, ten, twenty, thirty, or more lines, would occupy in height, when well locked up and not leaded, the same space. In order, practically, to shew this, let our reader take the measurement by compasses of eight lines or more of the text of page 55‡ of the first edition, Plate xxxv., and compare the same with the text of the first page of the Prologue of this the second edition, and he will find the space they occupy in length to be exactly the same. The fac-similes of the same type from the first and third editions, as given in Plate xxxii., equally exemplify this fact.

Now, had the *body* of this type differed even in a very minute degree, it would have been impossible for the printer to have made a page of similar length with

* This was obtained, at the sale of the Merly Library, for 223*l*.

† We presume the gatherings of this edition were formed of the same number of leaves as those in the preceding edition. The *Spencer* copy, however, is so bound that we cannot ascertain that point with certainty; and we are not aware of the existence of another copy in this country to which we can refer.

‡ I have referred to the fac-similes lately made under my own eye, in preference to those of the first and last pages of the first edition, Plates xxix and xxx; because, at the period they were executed (about thirty years since), such minute comparison of the type was not contemplated: for, in the measurement of eight or more lines of the type in those pages, I find they occupy a trifling smaller space. I can only account for this from the circumstance of the tracing paper used by the artist having shrunk.—*S. Leigh S.*

I

Dit is die ploghe hand spiegel onser behoudenisse
 Wie er rechtwaerdighen vele menschen
 leren sijn bliken alle sijn in die ewi
 ghe ewicheden. Hier om ist dat ic totter
 leeringhe vele menschen dit boeck heb oeg
 dach te vngaderen. Int welck die gheue
 diet lesen leeringhe gheue en ontfanghe sellen. Ic dmo
 te dat gheue dat gheue dine is mensche mitter is in desen
 teghwoerdighen leue. dan te bekenne sijn scerper sij con
 dide en eyghen wesen. Dese vsmidde moghen die ghe
 leerte wesen. en hemel wten scriften en die leue sijn wer
 den gheleert wi die boeck der leue. Inis ind malinghe
 en plecte. Daer om ic ter glorie gods. en tot leeringhe
 der onghelenter aeghedich heb mitter hulp gods dit
 boeck sijn te vngaderen. op dat ic derleue en sijn leue
 ghe gheue mach. Ghenoech toe ic dat ic mit lichter die
 sernighe te dichte. En drucke eerst te bewisen den val
 le van lichter en den enghel. Daer na den valle van on
 ser eerster ouder ende hare nauwghere. Daer na hoe
 god ons vloot heeft mit sijnre aernemighe des vleysches
 en mit waer sijnre hi wilte eer die aernemighe daer be
 wesen heeft. Als te merck dat i dit wort menegerde
 hyston gewert wert die niet al van woert te woer
 den niet van ghesen en wte. waer een leere niet meer van
 der hyston en behoert wi te sijn en te exponen dan
 hi tot sijn menighe en dunct toe te behoert. En om dat
 die bet en daer ghesen mach wert. werte ghehoert
 dultenighe ghehienisse ofte parabole. Dat was een
 abdy die i hie ene grote eykeboeck had staende. die men
 om bedwanc en seicheit d' sijn wt houwe en wtroet
 moest. Doe dese of ghehouwe was vngaderen hi te sijn
 die amborchts hie en elce doos sehe dat he docht tot
 linc amborchts toe te behoert. Die meester d' sijnre suer
 of die nederse blor. dit hi om mer op te sijn bequa

II

Dat xxiij. hoe hi van voer de gheue die he vvolghet
 Dat xxiij. hoe xps menscheleike hie en sijn gheest liet
 Dat xxiij. van doerwille. en merde lide sijn liener moed
 Dat xxiij. vater begrenghe ons liele heit ihu xpi
 Dat xxiij. hoe god sijn vriede vade helle vloede
 Dat xxiij. vater vernemisse xpi vater woer
 Dat xxiij. van dat vater oerle ten doemlinghe

the same number of lines. When, therefore, we use the term, the *same* type, we mean type of the *same body*. As we shall, when comparing the type used in the *Donatuses* and other elementary works, have frequent occasion to recur to this subject, it becomes necessary that our meaning should be clearly understood.

A printer may possess *two founts* of type shewing the same face, consequently struck from the same punch, and cast from the same matrix, but differing slightly in *body* or dimensions, both of which might be used in entire lines, of any number, in the same page, without the reader's observing the difference.

The celebrated "*Mazarine Bible*," believed to have been printed by John Gutenberg, at Mentz, between the years 1450 and 1455, presents us, at this very early period in the art of printing, with an illustration of the working together of two founts of type.

It has generally been supposed by the learned Bibliographers of the last and present centuries, that there were *two distinct editions* of that Bible. On minutely comparing, however, what have been called the *two* editions, we discover, that, in some copies, the first gathering of ten leaves differs in its typographical arrangement; the first *nine* pages having forty lines in a page, and the *tenth* page forty-one lines; while, in other copies, these same pages have all forty-two lines in the page.

On examination, however, we find, that, in the printing of the ten pages with forty-two, and the nine pages with forty lines, the printer has used *two founts*† of type, which bear to each other the following proportion, exhibiting a difference *too minute for mere ocular observation* to detect, the more particularly so when it concerns the same *faced* letter:—The length of the printed text of the work is $11\frac{1}{2}$ inches, which gives, as nearly as possible, for each line (forty lines in a page,) $\frac{1}{16} + \frac{1}{100}$ of an inch, and, with forty-two lines, $\frac{1}{16} + \frac{1}{100}$; or, to make it more clearly understood, 16 lines of the *smaller* type occupy less space by $\frac{1}{4}$ of an inch than sixteen lines of the *larger* would.

Now, the conclusion which we are inclined to deduce from this is, that the printer, having two founts of type, the one larger bodied than the other, contemplated printing the Bible with the former of these, and, in pursuance of that intention, completed the first *four half-sheets, together with the ninth page*, when he appears to have at first *partially*, and afterwards *altogether*, abstained from its use, though not without subsequently attempting a combination of the two different bodied types, which occurs in the tenth, eleventh, twelfth, and thirteenth pages, each having forty-one lines.

* It has been called the "*Mazarine Bible*" in consequence of the copy in the Library of Cardinal Mazarin having attracted the attention of Fournier, Delure, and other eminent Bibliographers.

† In our fac-similes of "The Typography of the Fifteenth Century," Nos. 92 and 93, we have entered fully into the particulars respecting the type and the variations which occur in copies of this celebrated edition of the Holy Scriptures; and have there given fac-similes, wherein the difference of the two founts used may be seen.

THIRD EDITION. SECOND LATIN.

PLATE XXXII. THE FIRST EIGHT AND THE LAST EIGHT LINES FROM THE PROLOGUE OF
FIRST AND THIRD EDITIONS.

(From the INGLIS and HOLFORD Copies.)

PRINTED IN DOUBLE COLUMNS, PART WITH MOVEABLE TYPES, AND IN PART FROM WOOD-BLOCKS.—*Small Folio.*

As we shall have occasion in the ensuing pages to refer more particularly to the strange anomaly of this edition being composed of type and block, we will at present content ourselves with merely stating, that this, which we place as the *third* edition of the work, has been generally considered as the *first*.

It is, in fact, a reprint, page for page, of the first edition, the *same* type having been used in the recomposition of that portion printed with moveable type; while, as we shall shortly shew, the xylographical portion has been cut in *fac-simile* from the first edition.

Nos. 1 and 2 in the Plate now under consideration give specimens of the type from the first edition; Nos. 3 and 4 being the corresponding text from the same pages of this (the third) edition.

These fac-similes are sufficient for the purpose required, and serve as a specimen of the whole. They clearly shew the fact of the recomposition of the type: while, at the same time, it is seen, that, in the recomposition of the pages, the compositor has so closely followed the original text, that, without a careful examination, it might be taken for the same.

I.

Questiōem autē in incipit noue compilacione
Cui? nomē et titul? ē ipse huius saluacionis
Expediens uidet et uale q̄ pmo i h̄ p̄hemio exponat
De q̄b? materijs et historijs i quibz capto dicatur
Et qui diligenter hoc p̄hemium p̄estuduerit
De facili totū librum quasi p se intelligere poterit
In pmo capto igitur de casu iustici et societati suoz
De formadone ate et eue et de dignitate ipsorum

II.

Iudiciū enim istud tractabitur p numerū a appellationē
Et cōsumabit p bonoz et maloz p̄petuā diuisionē
Predicāti p̄hemii huius libri de contentis compilati
Et ppter paupes predicatoris hoc apponere curauit
Cui se forte nequiescit totum librum sibi p̄pate
Possū ex ipso p̄hemio si scia historias p̄dicare
Scia signū gaudij etni p̄t quiniū regis affuerit fuisse
Quia nullū legim? tā longū a tā solēpne quiniū h̄t

III.

Questiōem autē in incipit noue compilatione
Cui? nomē et titul? ē ipse huius saluacionis
Expediens uidet et uale q̄ pmo i h̄ p̄hemio exponat
De q̄b? materijs et historijs i quibz ca? dicat
Et q̄ diligenter hoc p̄hemium p̄estuduerit
De facili totum librum quasi p se intelligere poterit
In p̄dicto capto agitur de casu iustici et societati suoz
De formadone ate et eue et de dignitate ipsorum

IV.

Iudiciū enim istud tractabitur p numerū a appellationē
Et cōsumabit p bonoz a maloz p̄petuā diuisionē
Predicāti p̄hemii huius libri de contentis compilati
Et ppter paupes p̄dicatores hoc apponere curauit
Cui se forte nequiescit totum librum sibi p̄pate
Possū ex ipso p̄hemio si scia historias p̄dicare
Scia signū gaudij etni p̄t quiniū regis affuerit fuisse
Quia nullū legim? tā longū a tā solēpne quiniū h̄t

FOURTH EDITION. SECOND DUTCH.

PLATE XXXIII. THE FIRST PAGE*.

(From the Copy preserved at the HOTEL DE VILLE, HARLEM.)

PLATE XXXIV. THE FIRST EIGHT LINES OF THE PROLOGUE, AND LAST EIGHT LINES OF THE INDEX; THE RIGHT-HAND TEXT UNDER SUBJECT 84, PAGE 42; AND THE RIGHT-HAND TEXT OF THE LAST PAGE

(From the Copy preserved at WILTON-HOUSE, the Seat of the PEMBROKE FAMILY.)

PRINTED IN DOUBLE COLUMNS, WITH MOVEABLE TYPES.

This edition consists of sixty-two leaves, printed on one side only; the text and the same series of wood-engravings, arranged as in the three preceding editions. The Introduction or Prologue, together with the Table, occupy four pages; the first containing thirty-one lines, the second and third thirty lines, and the fourth thirty-two lines.

This, the second Dutch or fourth edition of the work, is printed with a *rather smaller* type than was used for the other three; ten lines here occupying almost an eighth of an inch less space than ten lines of the type of the previous editions, as we shall have occasion in the ensuing pages more particularly to notice.

It was considered by Meerman and others as the *first* Dutch edition, and, as such, to take the precedence of all the rest. Meerman has given, in Plate III., what professes to be a fac-simile of the first page; but altogether so unworthy of the name, that we have been induced to make a fac-simile of the same page, in order to afford the opportunity of comparison. His fac-simile can, indeed, be regarded in no other light than as a deliberate attempt to confirm, at all hazards, his own hypothesis, and only shews how far a zealous partisan may be led to compromise his veracity in the defence of his views. The type in the original (throughout the copy) is by no means so defective in the way it has been there represented; while, on the other hand, the wood-engraving exhibits symptoms of decay, which, in the fac-simile in question, has been altogether overlooked. For example, the impression at the lower right hand corner is given as perfect, while, in the original, it is broken, as shewn in our fac-simile. There is, moreover, an overstretched endeavour to give a colour to that part of Junius's story respecting the discovery of a more glutinous ink, by causing the fac-simile of the

* The lithographer ought to have taken off the wood-engraving in a lighter coloured ink.

type to be printed of a *dirty brown* colour, while, in the original, it is *black*, as in the three preceding editions.

Our fac-simile, Plate xxxiii., was made in the year 1826, about which time the preceding observation respecting the fac-simile of the same page, given by Meerman, was written. Since that period we have had no opportunity of seeing any other copy of the same edition until the present year; when, through the kindness of the Right Hon. Mr. Sidney Herbert, that preserved among the treasures at Wilton House was placed in our hands.

Consequently, we *now* observe, that, if the copy from which Meerman took his fac-simile was in anything approaching a similar state to that in the *Pembroke* Library, we are not at all surprised that he or anybody else should, without examining it mechanically, have come to the conclusion that it must have *preceded all the other editions*. The fact is, that the *Pembroke* copy is made up with *proof* sheets, the greater portion of which are in the most imperfect state, and the type as imperfectly worked as it could possibly be. In order to shew this more clearly, we have given specimens from that copy in Plate xxxiv., Nos. 1, 2, and 4. In nearly all the pages the rough blockings are very visible, and in one page the last line of the text in one of the columns is *turned upside down*.

On, however, more minutely examining our fac-similes of these blurred impressions, it will be distinctly seen, that their imperfect state did not arise from any defect of the type, but solely from the printing.

When inspecting the *Pembroke* copy, we observed one page (xlii.) to have been printed in a more perfect state, and to be in rather a larger type. Not having the opportunity at the time of comparing it with any other copy, we had a fac-simile made of the right side column of that page. On finding, however, the type to agree with that in which the first Dutch edition was printed, we ascertained, on comparing the page with that in the copy of Earl Spencer*, that the leaf belonged to that edition. The fac-simile is, however, useful, as serving to shew the difference of the types, side by side, of the two Dutch editions; *twenty-four* lines of the second occupying nearly the same space as *twenty-three* in the first.

* To enable me to satisfy myself on this point, Earl Spencer did most kindly allow the book to be again brought up to London from Althorp.—*S. Leigh S.*

Of the SPECULUM HUMANÆ SALVATIONIS many illuminated Manuscripts are preserved in the Public and Private Libraries in this country and on the continent. Some have been executed as early, probably, as the latter part of the thirteenth century; others, ranging from that period until the middle of the fifteenth. For the most part, the designs and descriptive text are arranged in the same manner as in the editions which have been the subject of the foregoing pages, namely, two designs being placed in the upper part of each page, each design having a column of descriptive text beneath.

Through the kindness of Mr. Boone, we have before us a manuscript copy of the work, executed about the latter part of the fourteenth century, upon ninety-one leaves of vellum, small folio size. The work is preceded by an introduction in blank verse, occupying eight pages and a small portion of the ninth. It commences, and is written, in the same manner as the printed edition, though occasionally varying in the wording. On comparing the introduction of the former with the latter, we find that, in the printed edition, the following first two lines of the explanatory of the second chapter of the work have been omitted:

"In sed'o ca'is agit' d' p̄cepti t̄ngressione
 ⁊ d' homis eiectōne ⁊ exiliū hur' pl'ogacōe."

The next line,—

"In p̄deis d'=b' caplis," etc.,

follows in each; the introduction then agrees as far as Chapter xxiv. inclusive, as do also the designs and descriptive texts beneath them. The next chapter, xxv., in the manuscript is omitted in the printed copy. Chapters xxvi. and xxvii. form xxv. and xxvi. in the printed copy. Chapters xxviii., xxix., and xxx. are next omitted, Chapters xxxi. and xxxii. forming Chapters xxvii. and xxviii. in the printed copy. The remaining Chapters, xxxiii. to xlv., are also all omitted, with the exception of Chapter xl., which forms the final one of the printed work.

The Manuscript copy referred to by us contains, as do generally those in manuscript, one hundred and ninety-two designs. It is divided into forty-five chapters, each chapter comprising four designs, except the last three, which have eight each; while the four earliest editions of the printed copies contain twenty-nine chapters, each having four designs, making in all one hundred and sixteen.

In the collection of books bequeathed to the Bodleian Library by that eminent antiquary the late Francis Douce, is a manuscript copy of the *Speculum*, which, as far as Subject 104, *Jonas swallowed by the whale*, is conformable to the printed copy. After this design the arrangement differs. The Douce MS. has only one hundred and eighty-four designs in lieu of one hundred and ninety-two, as usually found in manuscript copies.

The order, as arranged in the preceding pages, of the four editions of the *Speculum*, differs from that assigned to them by Meerman, Koning, and many bibliographers. Fully agreeing with the views of the late Mr. Ottley upon that point, we here merely observe, that, however natural it might be to conclude that the Latin edition, composed partly of *xylographic text*, preceded the more perfect one with *all the text in moveable type*, the contrary is now satisfactorily proved. So likewise with respect to the two editions in the Dutch language, their order being also reversed, the *very imperfectly printed one* turning out to have been the *last* and not the *first* of the four editions!

Of the FIRST EDITION, only *one perfect* copy is, we believe, to be found in this country. It is that from which our fac-similes, plates xxix. and xxx., are taken. It is in the finest possible state of preservation, indeed in all its pristine condition; and though the edges of the blank pages show the remains of the paste used to join the leaves back to back, the leaves have received no injury in their separation.

The volume having, as we have before stated, generally come under the denomination of a Block-Book, leads us to notice, that though the setting up of the type exhibits some slight defects, yet the general appearance of the text, owing perhaps more to the brilliancy of the ink used, rivals the productions issued when the art of printing became more known. On a minute examination of the text, we observe that the blockings of the type are visible in almost every page, and some old type has been used in filling up the short lines. The use of the *frisket*, according to the present mode, is also apparent. As this, however, is a point of some interest and importance, we prefer to give at length the observations of an eminent and ingenious printer, whose opinion on the subject we solicited. In an answer to a letter* from us, Mr. M'Dowall writes as follows:—

"I am of opinion, that the *Speculum* must have been printed at a press similar to the common wooden presses now in use.

"*First.* From the account of the origin of the invention, in which no claim is advanced for any subsequent improvement or alteration in the construction of the press, while the different stages towards perfection in the formation of the type are minutely detailed.

"*Secondly.* From an examination of the work itself, it being difficult to conceive how so even an impression could by any other means be obtained: It appears also that the operator must have used a frame (technically called a *frisket*), covered

* This letter was written to my Father above twenty years since.—*S. Leigh S.*

with paper or thin parchment, having so much only cut out as would admit the types which were intended to be printed to pass through it and be impressed on the paper, similar to that now in use, which must have been either attached to the tympan, as in the common press, (which, from the great precision the work exhibits, I conceive to have been the case), or laid on by hand between each impression.

"That he has used a frisket, is, I think, satisfactorily proved by the *blank* impressions of the types which he has introduced as bearers at the ends of the short lines in the first column, to prevent the paper from being pressed into the interstices, and taking off a blurred impression from the letters at the beginning of the lines in the second column, and which type bearers are prevented from appearing by the intervention of some such device as I suggest.

"As it must have been attended with considerable trouble so accurately to cut out the frisket as to leave sufficient parchment to cover over the type bearers and prevent their appearing (of his failure in this there is an example in p. 17), as well as no small danger of the frisket intercepting some of the types which were intended to be legible, unless the movement at the joint was extremely true, he appears, therefore, at p. 20, to have substituted a wooden or metal bearer between the columns to support the paper, thus superseding the use of the type bearers, as well as the necessity of so minutely cutting out the frisket. This bearer he must have introduced after the types had received the ink; for, in addition to the objection above noticed respecting the cutting out of the frisket (which would have been still necessary had the bearer been fixed in with the type), he would have had to combat with another difficulty, viz. the accumulation of ink upon the corresponding part of the frisket, some of which, after a few copies had been struck off, must have been discharged from the edges when the types were under pressure, but of this there is no instance throughout the work."

The wood-engravings, notwithstanding the decided opinion of Dr. Dibdin to the contrary*, we consider to have been taken off by friction *subsequently* to the printing of the letter-press, and are rarely found parallel or in a line with the heads of the text. That this was the case is clear from the gloss or shining appearance remaining on the backs of the impressions. This is seen in most copies of all the editions of the Block-Books taken off by friction. Had the impressions from the blocks been obtained first, the gloss would have been nearly, if not entirely, obliterated by the operation of wetting the paper for the impression of the type.

The then usual process of taking off the wood-engravings by *friction* rendered

* The cuts (speaking of the Speculum) were, *without doubt*, worked off *anterior* to the text.

Bibliotheca Spenceriana, Vol. iv. p. 553.

it impossible to effect two impressions *back to back*, as the friction for the second would materially injure the first. On this account, and on *no other*, we presume was the *text* printed only on *one side*. Meerman infers, that it was owing to the badness of the paper*; and some have argued, that it was indicative of an early state of the art†, assuming that the first printers had some difficulty in using both sides of the paper. There is nothing, however, we submit, to warrant either explanation, the circumstance being evidently a matter of necessity. The *Donatuses*, which are confessedly amongst the earliest printed books, are printed on *both sides*; and, though it is true they are upon vellum or parchment, that is sufficiently accounted for in the purpose for which they were designed, namely, for school books, for which more durable material than paper was required. There is no reason why the same effect might not have been produced by the same means upon paper, had it been attempted or desired. As to the quality of the paper ("*Charta debilis*") for the *Speculum*, it is, beyond doubt, equal to that used for the printing of the *Mazarine Bible*.

The effect produced on the surface of an engraved wood-block, in the taking off impressions by *friction*, and working it off by a *common printing press*, is, in our opinion, *diametrically opposite*. By friction, the paper is somewhat forced into the hollows or cut out parts of the block; and, by the constant rubbing and the pressure of the paper against the originally square cut lines $\Delta\Delta\Delta$ left by the engraver, aided by the constant wetting, the surfaces become *rounded* $\Delta\Delta\Delta$ and ultimately *perfectly sharp* $\Delta\Delta\Delta$ ‡, so as almost to induce one to question the probability of the designs having been cut in some *soft metal*, as noticed in our observations in respect to the engravings in the "*Book of Canticles*." By the use, however, of the *common printing press*, the square cut lines become *brouder*, owing to the hard vertical pressure, as here shewn $\overline{\Delta\Delta\Delta}$.

We would observe, also, that when an engraved wood-block is first used, the surfaces of the lines, being square, receive with ease and *retain* a sufficient quantity of the distemper, composition, or ink, so as to require a *very slight* friction either

* "Impressio hujus libri ab una tantum folii parte facta est, quod figuris utrobique recipiendis aut methodus in eorum impressione tum unitata, aut *charta debilis*, non esset accommodata."

Meermann's *Origines Typographicae*, Tom i. p. 115.

† "Note further, that this work (speaking of "The *Speculum*,") is executed only on *one side of each leaf*; while the wood-cuts appear, from the *glossed surface of their reverses*, to have been impressed by means of friction of some kind or other. There is something in this also, I submit, very *indicative of a first attempt*."

Bibliographical Decameron, Vol. i. p. 346.

‡ The discovery, that the impressions in the *Luca* copy of the *Biblia Pauperum* were taken from the same series of wood-blocks as were used, when in a perfect state, for the impressions of the *Spencer* copy, is a remarkable confirmation of these observations, drawn from memoranda made thirty years since. The stronger lines in many of the pages in the *Luca* copy have become thin, owing to the rounding of the wood; and many of the more minute ones have almost disappeared, owing to their not retaining the ink applied to them, in consequence of the wood having become perfectly sharp.

with the hand or the froton to take off an impression; consequently, little or no indentation or gloss is made at the back of the engraving, as is verified by the first impressions or editions of the work*. Progressively, in the constant use of the wood-blocks, the lines, by the operation of the friction, become *narrower* and less capable of retaining on their surfaces a sufficient quantity of liquid, so that *a greater degree of pressure is necessary to make a perfect impression*, by which the indentation and gloss become more apparent, so much so, that, in many instances, the sharp lines have pierced the paper.

The two copies of the fourth (the second Dutch) edition of this work, preserved at *Harlem*, are notable instances of this fact. In these two copies, also, many of the impressions of the cuts have the appearance of having been mended by a pen; whereas, on a very close examination with a lens, we find it to have arisen from the application of some of the thickened part or sediment of the distemper or ink, applied probably by means of a small dabber or brush to those parts of the block which had not retained it in the first instance, in consequence of the acuteness of the surfaces of the lines. Such is also particularly the case with the impressions of the *Grenville* copy of the third edition of the *Speculum*.

* Such is the case with the impressions of the wood-cuts in the *Inglis* copy of the first edition of the *Speculum*.

PLATES XXXV. AND XXXVI.

PAGE LV. OF THE FIRST EDITION, WITH THE TEXT IN MOVEABLE TYPE; AND THE CORRESPONDING PAGE OF THE THIRD EDITION WITH THE TEXT CUT IN WOOD.

(The one from the INGLIS Copy, and the other from the GRENVILLE Copy.)

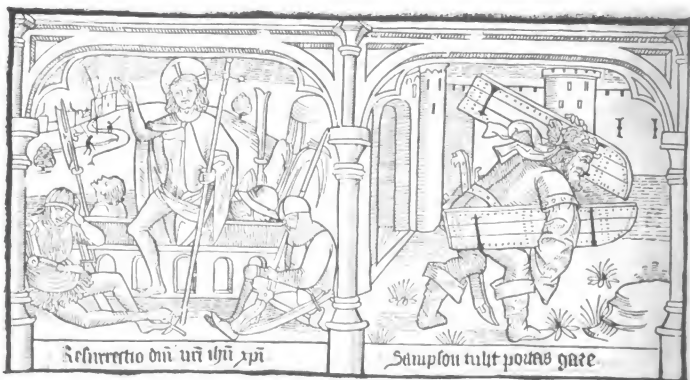
THE SECOND LATIN EDITION of the SPECULUM has, until lately, been universally regarded as the FIRST of the work; a conclusion mainly strengthened, if not indeed actually suggested, by the very peculiar circumstance of a portion of the letter-press being taken off from *wood-blocks*, while the rest is worked from *moveable metal type*; as though it was during the progress of its composition that the discovery was made which led to the abandonment of the former operose and imperfect system for that more noble and efficient one, by which it has been entirely superseded. This conclusion, however, we have seen must now be abandoned, and the anomaly of the engraved letter-press must be accounted for by reference to some other explanation.

From the great beauty and sharpness of the type of the *first* edition, which, in the Inglis copy, as also in that in the Public Library at Stuttgard, is equal in brilliancy to the "*Mentz or Mazarine Bible*," it is evident, that a *new type* had been cast for the original printing of the work, and that when they "began to make money" of the art, and their attempts succeeded to their wish, and also made profit, the edition was most probably soon "depeshed* and sold."

The *same* type and the *same* wood-blocks were next used for an edition in Dutch prose, hitherto called the *second* Dutch. In this edition, or rather in the copies that are known of it, *one sheet*, or two corresponding pages, viz. 45—"Christus crucifixus," and 56—"Exitus ione," are printed in rather a *smaller* type than the other portion of the work. No. 3, Plate xxv., is a fac-simile of page 45, placed side by side with a specimen from a copy of the *Doctrinale*, printed with the *same* type, which type was also used for the *fourth* (the second Dutch) edition of the *Speculum*.

The circumstance of these two pages in the first Dutch edition being printed in a smaller type, has occasioned some little diversity of opinion as to the cause thereof. That the printer would not have had recourse to a different type to complete the work, had not some accident or other circumstance deprived him of the type he had previously used, is most certain. As, however, we shall immediately have occasion again to refer to the subject, we will not here touch upon that point.

* "*Depeche*, to dispatch; *Despecher*, to send away quickly." A word in common use.—See *Cutgrave's Dictionary*.



An p̄tēti caplo audiui? hois rēpdonem
 Conē audia? glorioſa epi rēſurrectionē
 Sciendū q̄ ſepulchrū dñi canaſt ē i petra
 Et videtur ē t̄p̄ duplex canea pua
 Quā hō pmo intrat iurim pua canea
 q̄ exmanū ē i pet̄ iacēt nō i tra ſz ſupra tra
 Habz pet̄ ſep̄ octo petros tā i lōgū q̄ i latū
 Et m̄ alit̄ q̄m hō p̄t extendere manū
 Ex ita canera intrat p̄ vnu oſtiū i alia ſilēm
 Que h̄t fere rātē altitudinē a lōgitudinē
 Et q̄m hō igredit̄ p̄ oſtiū p̄nuū iā p̄ſactū
 Dextris vidz lōn vbi corp̄ fuit collatum
 Et longitudo extendit̄ de vno p̄ iete ad aliū
 Alitudo p̄dā ſtāp̄m h̄t fere p̄tēti dimidiū
 Et tamq̄ ſāpnū dedit̄ t̄cum pedum
 A nō ē p̄canū t̄ro cor̄ nō ēat̄ iē ſz iūq̄m poi
 q̄m p̄gim̄ h̄ ſāpnū ſepulchrū appellat̄ m̄
 Iz iudei tota petra m̄ duob? caneis ſepulchr̄ vō
 oſtiū monumētū ſui lapide rāt̄ affirmatū m̄
 Sz ſigill̄ iudeoz gnuſit̄ a ſigillatū
 Sepulto ei dñio iudei ſigilla lapidi appoluerūt
 a p̄ talē modū ne frāget̄ cor̄ ſepulchr̄ ſigillave
 ſt̄ paganos militez̄ intrare a p̄no adit̄ebāt̄ Et
 Et eos ad aſtodib? dñi ſepulchrū ponebant̄
 P̄no at̄ dñio oſtio et ſalms ſigill̄ egreſſū
 Nat̄y ſūp̄ a p̄ḡ a p̄ḡdi. n̄i viſi. uer̄ iē m̄

Quia corp̄ gloriſicati ipſū lapidē p̄tāſſit
 Poſt her angel? dñi i fōr hois dñidū
 Et videtur? aſtodib? lapidē de oſtio t̄uoluit
 Cui? facies ſicut ſidgor a veſtes albe et̄ā
 Terra t̄muit a aſtodib? velut mortui iacēbāt̄
 Et at̄ vices t̄cepſit̄ ad iudeos t̄ebient̄
 Et ois q̄ ſū fuerāt eis p̄ ordinē nactaerunt̄
 Illi at̄ nuto gl̄io t̄erēt̄ ipſis p̄camā copioſā
 Et diuulgat̄ de p̄no famā mendolam
 Et dicit̄ ipſis dormitib? corp̄ et̄ ſumit̄
 Et h̄ tā a iudeis q̄ a aſtodib? vbi diuulgatū
 notādū at̄ q̄ p̄no ſua gl̄ioſiſſimā rēſurrectionē
 Olm p̄ſigūat̄ p̄ ſonitūſū ſamplonē
 Sāpnū auitatē iūniroz ſuoz iūniū
 Et m̄ ea nocte manēs ibit̄ dormiuit̄
 Iūniū at̄ eius portas auitatē gduſerunt̄
 Et ipſum mape niſſere diſpoluerūt̄
 Sāpnū at̄ a media nocte a ſopno ſurgebat̄
 Et portā n̄ poſſib? et̄ ianuis ſeāt̄ ſerebat̄
 Sic p̄p̄ vrbē oſtiū mox. i. iheruſ poſſet̄ icūit̄
 Et ibi vſq̄ ad mediā noctē dñiū diei hitauit̄
 Media at̄ nocte t̄ſtrūto iſno aia ad cor? t̄diſe
 Et ſic p̄p̄s q̄ monū fuerat̄ rēſurrex̄it̄
 Multa corpa ſanctorū m̄ ipſo ſurrex̄it̄
 Et intrātes ſtat̄ iheruſ iſno apparuerūt̄
 Iudici q̄ caplo.



¶ Per hunc apstro audimus? hodie redy potuerim
 Confundimus gloriosa xpi resur rectione
 Scindimus q sepulchrum dñi canalis ē i petra
 Et videtur ēē tñ duplex canalis pua
 Qu hō pmo intrat fuerit pua canalis
 q ex canalis ē i petra iactē nō i fra h supra fra
 habz ppe septe poto pedes tā i lōgū q i latū
 Et in alia qm hō pē ex eundere manu
 Et ita canalis intrat p vñs ostiū i alia silum
 Que hē fere cāte altitudinē i lōgitudinē
 Et qñ hō igr dīc p ostiū pualū iā pfalli
 Describis vidz locū ubi corp? hūc collatum
 Et longitudo extrudit de vno p iere ad aliū
 Altitudo pōd scāpm hī fere pōdet dimidiat
 Est tamq scāpm driter trinu pndum
 Et nō ē gantū ergo cor? nō cāt itē hūp iqm poi
 cū pgnū h scāpm sepulchri appellatū n
 h indei totā petra cū duob? canis sepulchz vo
 ostiū moimnue hū lapide cāt a fū. mātū cū h
 hūz ligill indeoz quuūti i agillanū
 Sepulto ei dñio indei sigilla lapidi apposuerūt
 a p tale modū ut frāret cor? sepulchri sigillane
 ite paganos nūlitz intrare i pōdo adirebāt Et
 Et eos ad custodiēdū sepulchri pōnebant
 Et pōt dñio ostio et salmz sigill exiuit
 Nūqz hūp? a pē? a exiuit nūc vñs? lux ē mō

Quia corp[us] glorificam[us] t[em]p[or]e uirg[ine] p[er]n[er]u[er]unt
 Post hec augur[is] d[omi]ni i[n] f[aci]e ho[m]i[nu]m d[omi]n[us]
 Et uide[n]sib[us] custodi[n]s lapide[m] de o[mn]i t[em]p[or]e
 Cui[us] facies sicut fulgur i[n] uestib[us] albe[is] er[at]
 Terra h[ab]uit i[n] custodi[is] uerbu[m] mo[n]u[m] i[n]ce[n]s[us]
 Et al[ia] p[er] uer[ba] reple[n]s ad indros redieru[n]t
 Et a[n]i[m]a q[ue] f[aci]e fuerat eis p[er] ordi[n]e[m] narranciu[m]
 Mi[sericordi]a[m] uero gl[ori]e de d[omi]no ip[s]is p[er]m[issi]a copiosa
 Et diuulgat[ur] de x[p]o san[ct]a ueritas
 Et dicit[ur] i[n] ip[s]is diuulga[n]s corp[us] et amari
 Et h[ab]et i[n] a[n]i[m]is q[ue] i[n] custodi[is] ubi diuulgat[ur]
 h[ab]itad[ur] a[n]i[m]a q[ue] x[p]us suu[m] gl[ori]ficauit i[n] resurrectione
 h[ab]it[ur] p[er]p[et]u[um] p[er] foras in samplone
 h[ab]it[ur] diuulga[n]s i[n]m[en]s[us] uerit[atis] i[n]t[er]u[er]u[m]
 Et h[ab]et ea nocte i[n] a[n]i[m]is lib[er]is t[em]p[or]ib[us]
 Inu[n]d[at] et eis portas diuulga[n]s g[e]n[er]at[i]u[m]
 Et i[n] ip[s]am mane m[er]uerit[ur] disposit[i]u[m]
 h[ab]it[ur] a[n]i[m]a i[n] media nocte a f[aci]e i[n]ge[n]t[is]
 Et postea al[ia] postib[us] et i[n] i[n]u[n]is f[aci]e f[aci]e
 Et ibi p[er] uer[ba] o[mn]i[u]m (uoz. l. i. f[aci]e) p[er]t[er]it i[n]t[er]
 Et ibi p[er]q[ue] ad media[m] nocte[m] d[omi]n[us] d[omi]n[us] h[ab]uit
 Media[m] a[n]i[m]a nocte[m] destituit i[n]t[er]u[er]u[m] a[n]i[m]a ad co[m]m[un]e[m] t[em]p[or]e[m]
 Et sic x[p]us q[ue] mo[n]u[m] fuerat i[n]t[er]u[er]u[m]
 Multa corpa sanctoru[m] al[ia] ip[s]o i[n]t[er]u[er]u[m]
 Et uirg[ine]s sicut d[omi]n[us] i[n]t[er]u[er]u[m] apparueru[n]t
 Iudiciu[m] ex caplo

Notwithstanding the original type had been somewhat worn by the production of the two editions, a *third* edition with the same type (the *second Latin*) was proceeded with. For the completion, however, of this edition, for some reason which yet remains to be explained, the use of *wood-blocks* for printing off the *text* of a part of the work appears to have been had recourse to; and we have accordingly here an edition, partly printed with moveable type and partly taken off from wood-blocks, as we have above had occasion to observe.

The following is a list of the pages as they stand connected together, which have been printed with moveable type:—

FIRST GATHERING.	SECOND GATHERING.	THIRD GATHERING.	FOURTH GATHERING.
3 and 12	15 and 28	29 and 42	43 and 58
		30 " 41	44 " 57
		31 " 40	45 " 56
	18 " 25	32 " 39	
	19 " 24	33 " 38	47 " 54
	20 " 23	34 " 37	48 " 53
		35 " 36	49 " 52
			50 " 51

Thus far, then, we have two-thirds of a recomposed *second Latin* edition, printed with the same type as the first edition; the text in the remaining pages, as here below enumerated, being printed from wood-blocks, fac-similes of the corresponding pages in that edition:—

FIRST GATHERING.	SECOND GATHERING.	THIRD GATHERING.	FOURTH GATHERING.
1 and 14			
2 " 13	16 and 27		
	17 " 26		
4 " 11			46 and 55
5 " 10			
6 " 9			
7 " 8	21 " 22		

We have previously observed, that the printed text of this, the third edition, was recomposed; and, as nearly as possible, corresponds line for line with the text of the first edition, as will be seen by the few lines in fac-simile from the prologue of each edition, Plate xxxii.

The circumstance of every known copy of the third edition having twenty of its pages taken off from wood-blocks, almost proves that the text of those pages was never set up in moveable type; and, if so, shews that the sheets of the work were not printed in their consecutive order, as the xylographic pages do not run regular. Had the text of those pages been ever composed in type and any impressions been taken off, it is not at all probable that the printer or publisher of the work,

though suddenly deprived of his type, would, in order to perfect the copies he had in hand of this the third edition, have had the twenty pages cut in wood from impressions of the first edition, unless, indeed, every one of the impressions of the deficient pages had been destroyed, a circumstance, had they ever been printed, very improbable.

We are of opinion, that, during the progress of this edition through the press, the printer met with some accident in respect to the type he had used for the two preceding editions, and found it to be far less expensive, in order to complete his work, to have recourse to his wood-engraver, than to have new types cast. The probability is, that, if deprived of his type, he was also deprived for a time of the means of casting new; and was therefore compelled to resort to the substitution of wood blocks for the edition then in progress, well knowing that much labour and time must be expended in cutting the punches &c. before he would be able to cast the required quantity of type; and conceiving, that, however skilled *he* might be in his newly-discovered art, few persons would be able to detect any difference as to the type between the twenty xylographic pages and the other portion of the work. That he or his successors were acquainted with the manufacture of punches, matrices, and other implements necessary for cutting and casting letters, and that they could thereby have obtained a new fount is very certain, from the fact of their issuing another edition (therein using the same wood-blocks previously employed for the three preceding editions) with a very similar yet somewhat smaller type, its difference being such as would pass unnoticed, except by minute examination and measurement. The *same* type was also used for other works, namely, the *Doctrinale*, the *Catonis Disticha*, and the *Donatus*, of which specimens are given, No. 4, Plate xxv., and Nos. 1 and 3, Plate xxvi. A *similar bodied* type was used for the *Doctrinale* and *Donatuses*, Nos. 1, 2, and 3, Plate xxvii.

Had the type employed in the fourth edition (differing so slightly as it does from that in the first edition) been in existence, or within the reach of the person by whom the third edition was issued, he would most certainly have availed himself of the use of it for the printing of the twenty deficient pages, instead of entailing upon himself the additional expense of having them cut in wood.

In respect to the two pages, 45 and 56, in the first Dutch edition, being printed in the smaller type, there is no proof whatever to shew that these two pages may not originally have been set up in the larger type. It is true, that the very few copies known have these two pages printed as stated; but there is no reason why the printer or publisher of the fourth edition, finding that the remaining copies on hand of the previous Dutch edition were deficient one sheet, did not have it reprinted when issuing the fourth edition.

When we know, as all who are in the least acquainted with bibliography must do, that of many large volumes, printed even three centuries ago, only *one* or *two* copies

are known to exist, can we wonder at our inability to decide as to whether the early issue of the first Dutch edition had or had not these two pages in the original type. Take, for example, the First Protestant Translation of the Bible, usually known as "COVERDALE'S BIBLE," of 1535, in folio. Of this, it is stated, that only *two perfect* copies are extant; the one in the British Museum, and the other in the Library of Lord Jersey. But, in order to render the work *quite complete*, it should have a folding map of the Holy Land. Now, we believe that *no** copy has this map in a *perfect and pure state*. Numerous are the instances that might be adduced in illustration of this subject, by referring only to the books printed by Caxton, Wynkyn de Worde†, and other of our English Printers, without extending our inquiries to those printed abroad during the fifteenth and sixteenth centuries. We are only astonished at so many copies of the various editions of the several Block-Books having escaped the ravages of time, the more so, when we consider that the object of their publication could only be obtained by their constant use, and hence their destruction.

Having ventured to express an opinion as to the cause of this singular anomaly in the execution of the third edition, we think it due to the memory and judgment of our lamented friend Mr. Ottley, to give his views on the same subject: previous to which we would observe, that, if an interval of some few years occurred (owing, perhaps, to the decease of the original printer of the work,) between the appearance of the second, and of the third and fourth (second Latin and second Dutch) editions, then we are at a loss to account for the reason why his successor did not complete the second Latin edition by printing the twenty deficient pages with the type he was using for the second Dutch edition, in the same way as he had completed the first Dutch edition in respect to pages 45 and 56. It may be, however, that the second Latin or third edition was completed by the substitution of the twenty xylographic pages soon after the accident befel the type, and that the extended interval of time occurred only between the third and fourth editions.

"The only reasonable hypothesis, therefore (writes Mr. Ottley), that I am able to frame, by which to account for these two pages being printed in a manner so inferior

* The copy lately sold in Wellington Street for 360*l*., on the dispersion of the Library of Mr. John Dunn Gardner, had the Map; but it had been repaired, and was formed of two imperfect impressions, one portion of which was obtained out of a copy purchased of Mr. Sams the eminent antiquarian. The volume was made up (having the title page and first leaf of the dedication in fac-simile) by Mr. Pickering for Mr. Lea Wilson, whose extensive and extraordinary collection of early English Bibles was purchased at his death by Mr. Pickering, from whom the volume passed into the Library of Mr. Gardner, accompanied by a note from the former in reference to the map, stating "I know of no other copy possessing it."

† The copy, in the same Library, of the edition of Chaucer's *Canterbury Tales*, printed in 1498 (small folio) by Wynkyn de Worde, is the *only perfect one known*. It sold for 250*l*., and is certainly one of the finest specimens of early English typography extant, and fully merited the following observation made in the sale catalogue: "The sharpness of the type, the brilliancy of the ink, and the firmness of the paper, the three essential ingredients to form a beautiful book, are here as near perfection as possible."

to the rest, and the still more extraordinary introduction of twenty pages of block-printing in the Latin edition so often mentioned, is, that the printer who printed the FIRST EDITION of the Speculum (called "the second Latin") left, upon his death, the SECOND EDITION (hitherto styled "the second Dutch"), and the THIRD EDITION (erroneously called "the first Latin"), incomplete. That, the type which had been used for those editions having been stolen or destroyed shortly previous to the death of such printer, or, perhaps, soon after his decease, his successor, naturally desirous to make the most of the property which he had inherited, lost no time in completing the text of the two pages wanting in the Dutch edition, by having recourse to the remains of some old type which had been thrown aside by his predecessor as no longer fit for use; but, finding the imperfections of this old type, of which he, probably, possessed but a small quantity, and being himself unequal to the task of casting new, he was obliged, in order to complete the twenty pages wanting in the Latin edition, to have recourse to one of the numerous artists, who, long previous to as well as after the invention of typography, practised engraving in wood.

"The rude manner of printing used in completing the two last-mentioned editions of the Speculum, can only be accounted for by the supposition, that, at the time and place in which they were published, the art of typography, which had been shortly before practised with good prospect of success, although still in its infancy, had, by some strange mishap, experienced a check which little less than occasioned its immediate destruction, and greatly impeded its progress for the time to come. That this was the case appears evident from the other Dutch edition, which there is reason to believe was printed the last of the four (and, probably, some time after the last-mentioned Latin edition), but which Meerman erroneously styles the first: this edition, although it is printed with moveable, and, no doubt, cast type, being executed, according to Meerman's description of it, in a manner so inferior to the others, as to prove that the printer who executed it was far less perfectly skilled in the different secrets of the art he practised, than he was by whom the first edition had, perhaps many years before, been published.

"Upon the whole, the conclusions to be drawn from the examination and comparison of the four early editions of the Speculum appear incompatible with any system of typographical history, except such as has for its basis the ancient traditions recorded by Van Zuyren, Coornhert, Junius, and Guicciardini, with which they perfectly accord. And I, therefore, am constrained to give my assent to the testimony of these writers, corroborated, as it appears to be, by so many striking particulars of circumstantial evidence, and especially confirmed by the internal evidence of the Speculum itself, the monument to which Junius refers.

"But, although such be the conviction of my own mind, I do not flatter myself that it will be admitted by others that I have satisfactorily determined this long

disputed question. The ultimate establishment of Coster's pretensions I leave to those who have leisure for so arduous a task; and who, if these pretensions be well founded, may at some future period, armed, perhaps, with evidence, the existence of which is at present unknown, wrest back the long usurped wreath, to place it once more on the brow of its rightful owner"*.

If Mr. Ottley had inspected the copy of the Second Dutch edition preserved at Wilton House, he would have at once seen, that the type used for that edition (notwithstanding the impressions in that copy were so imperfectly worked, being apparently made up of proof sheets) had not consisted of the "*remains of some old type which had been thrown aside.*" The truth is, that Mr. Ottley, when writing on this point, had never seen a copy of the Second Dutch edition. He took for granted all that had been written by Meerman, whose object was, to endeavour to shew that that edition had preceded the three others, arguing from the apparently imperfect appearance of the type, and the defective state of the impressions of the wood-cuts, forgetting that the very imperfections of the latter would at once prove that the breakages had arisen from the previous use of the wood-blocks.

Our fac-similes, Plates xxxv. and xxxvi., the one of page 55 from the first edition, with the text printed with moveable type, and the other, its corresponding page from the third edition, amply serve to prove that to which we are particularly desirous of drawing the attention of our readers; namely, that these twenty *xylographic* pages are *fac-similes* from impressions of the *first* edition; and furthermore, that they entirely set at rest any argument that might be, and indeed has been, adduced in favour of the twenty pages being *prior* to the remainder of the work printed with moveable type.

Mr. Chatto, when noticing in his *History of Wood-Engraving* this singular anomaly of wood and type, observes, in a note at p. 128, that "wood-engravers of the present day are accustomed to transfer an old impression from a cut or a page of letter-press to the block in the following manner:—They first moisten the back of the paper on which the cut or letter-press is printed with a mixture of concentrated potash and essence of lavender, in equal quantities, which causes the ink to separate readily from the paper; next, when the paper is nearly dry, the cut or page is placed above [upon] a prepared block, and, by moderate pressure, the ink comes off the paper and leaves an impression upon the block."

That the pages referred to have been cut from the text of the first edition, there is not the smallest doubt. We have examined and compared them most carefully, and find, that the only variation that occurs is in page 14, where, in the right hand column of the text with moveable type, the reference to the chapter

* Ottley's *History of Engraving*, Vol. ii. pp. 250—253.

is omitted, while in the impressions from wood it has been added. It must be a matter of conjecture as to whether the "transfer" of the type to the block was effected by the mode stated by Mr. Chatto, or by pasting an impression on the wood; and then, after well oiling it, so as to render the type quite clear, cutting it out. It so happens, that we possess two pages from the first edition so laid down on wood evidently for that purpose.

The fact once ascertained, that the substitution of the xylographic pages was not owing to a want of knowledge of the former more accomplished system, nor to a disregard of its superior advantages, as shewn in the fact of two editions having been already published, in which that mode was exclusively had recourse to, we are unavoidably led to the conclusion, that the circumstance indicating a retrograde state of the art must have been occasioned by an *accident of some kind or other* that had occurred *subsequently* to the commencement of the undertaking of this the *third* edition, whereby the printer had, for a time, become *deprived* of his resources in that department of his art which could not so easily be replaced, and was thus obliged to avail himself of the ruder but simpler expedient to supply the deficiency by wood-cut fac-similes of the required pages from the first edition.

Now, this singular circumstance refers us, as it were by a natural coincidence, to the story of the *alleged robbery at Harlem*, as related by *Junius** and *Scriverius†*, the truth of which, however, it is not our intention to discuss. The story itself, as given by those authors, amounts simply to the following facts, namely, that, on Christmas Eve, one *John Faust*, who was in the service of Lawrence Coster, and acquainted with his recent discoveries in the art of printing, availed himself of the absence of the whole household establishment of his master at the Church ceremonies of that festival, and carrying off his master's tools, as well as the manufactured types, made his way with them to Mentz, where he eventually established himself in the practice of that art, which the furtive acquisition of his late master's materials enabled him more fully to develop.

This theft the opponents of Junius and Scriverius attempt to discredit, chiefly by *magnifying* the objects stated to have been stolen, so as to render it impossible that it could have been effected in this manner. Nevertheless, without intending to pronounce upon the real merits, either of the original story or of the refutations

* JUNIUS informs us, that "amongst those so employed was one John Faust; whether he was, as I suspect, ominously so called, faithless and unlucky to his master, or whether that really was his name, I shall not here inquire," &c. "This person seized the opportunity of *Christmas Eve*, whilst all were employed with the customary lustral sacrifices, puts together all his master's tools connected with the art, seizes all the types, elopes from his house, accompanied by one thief as an accomplice, proceeds first to Amsterdam, then to Cologne, and at length settles at Mentz."

† SCRIVERIUS merely states, that, "on the eve of Christmas Day, he (John Faust, as it is suspected,) seized all the apparatus of his types, and carried them first to Amsterdam, thence to Cologne, and afterwards to Mentz."

of it, we must observe, that the objections by no means satisfactorily avail to set the fact asserted aside. The quantity or weight of tools or materials required for such a work as Lawrence Coster was then supposed to have been engaged upon (the edition of the *Speculum* now under consideration) by no means answers to the description of "*cartloads*," by which they would characterise it.

As to the type itself, we have no hesitation in saying, that the weight of the quantity necessary for the printing of an edition of the *Speculum* could not have exceeded 70 lbs.; while, as to the tools connected with their manufacture, consisting only of about 160 punches, with their corresponding matrices, if we allow 20 lbs. more, we shall assuredly not have erred by assigning *too small* an amount. So that, upon the whole, the entire weight of materials stolen need not have exceeded 90 lbs., certainly not more than two men could have easily disposed of about their persons, in such a manner as not to have attracted observation.

PLATES XXXVII AND XXXVIII
THE LAST DESIGN* AND PRINTED TEXT OF
THE FOUR EDITIONS.

It has generally been the custom with Bibliographers, for the sake of variety, to select fac-similes from early specimens of typography of such portions of the same work as have not been given by others, merely particularising the variations by narration, whereby the author often fails to enable his readers to come to any satisfactory conclusion. To obviate this inconvenience, we have given fac-similes of the *same subject* from each of the four editions, mechanically exhibiting their differences, and demonstrating our object more fully than any argument, however minutely gone into, could do.

These fac-similes of the final cut† have been executed with much attention to accuracy, with the view of illustrating the hypothesis first laid down by Mr. Ottley respecting the priority of impression of the design; while, at the same time, the fac-similes of the text‡ clearly shew what has been doubted by some authors, that the second Latin and second Dutch editions were entirely recomposed, with the exception, of course, of those pages which are executed in wood.

Since the period these fac-similes were executed, now nearly thirty years, we have had many opportunities of examining other copies of the various editions of the *Speculum*. In respect to the designs, we do not find the impressions agree in the same relative degree of perfectness in all their minute parts. Thus, in our fac-simile of the cut to the first edition, there is a breakage in the middle line at the foot of the right hand corner pedestal; while, in the others, there is only the slight

* The impressions in the original are printed in a lighter colour.

† As seen by the date thereon, these fac-similes were made in 1826, which was immediately after the return of my father from Holland. I can find no note from what copy the design of the Fourth Edition was taken. As I feel quite sure of the accuracy of the artist employed, I cannot but conclude, that the impression of the design could not have been taken off from the same block as was used for the three preceding editions. It differs very much in all the minor parts of the design, as may be seen on careful comparison; and I am, therefore, led to conclude, that the design of this the last page was re-engraved for the Fourth Edition. If that edition was published by another person at some distant period, or soon after the decease of the person who published the three preceding editions, judging from the worn-out state of the wood-block of the last design, as seen in the fac-simile from the third edition, it cannot be a matter of surprise that it should have been re-cut.—*S. Leigh S.*

‡ Though the text of the Third Edition does not present the same brilliant and perfect appearance as is seen in the First Edition, when the type used was new; yet it is but right to state, that the fac-simile given of the text under this final cut exhibits the type in a much more worn-out state than I find it in the *Holford* copy of this edition, which is now before me while writing this note, and also in the *Grenville* copy in the British Museum. The copy from which my father had the fac-simile executed must have been in almost as imperfect a state as the *Pembroke* copy of the Fourth Edition, more particularly referred to at p. 154.—*S. Leigh S.*



Qñ man? dñi cōf regē balshazar scēbat
 Mane thetē phares i pietē scriebat
 Qñ nūs apphō ul' diuīlō mēpatur
 Iudiciū enī dñi mētabit y nāz a apphōnē
 Et gñimabit y maloz a bonoz diuīlōnē
 Dñs sūz nīm nūtoz qñlibz iudicabit
 Quia ipē oīa opa nra a vba mētabit
 Dñs ei cogitacōes et egress? ipē notabit
 Qñ rēp? notū ipenū qñō sit expōsū gñitabit
 Ipe etiā nūauit oīa boā q̄ recepim?
 Et qñ rēpōdim? a qñō a q̄ diu possēdim?
 Oīa hēc pōt q̄ nūc nūat tē i statū appērit
 Et ē valois lūx totū oībz ostēdit
 Tūc tūc pontis ei obit? paugñi hoīs
 Sicut nulle talēta aut pape ul' spatois
 Pōt pōtābit oīn lūe mōlibz largitū
 Quā m mōlibz aūmū infimū
 Pōt pōtābit vñ pē nē dñi nī temōdē
 Quā vñ pōtābit nī tēdio a sū attēdōne
 Ad vñmū phares hēc diuīlō scētur
 Quā nūs dāpnatōz a glōrio dī a sūz vider
 Tūc vñ dāpnatū nī temōibz m mēreū
 Tūc vñ dāpnatū nī temōibz m mēreū
 Boni at iustitū i gaudiū dñi scēpitū
 Ad q̄ nos ydūat dignet ihs rēx celoz
 Qui nī pē a spū sū s bñdōs i mē sūtoz
 Daniel v^o capto

Qñ man? dñi cōf regē balshazar scēbat
 Mane thetē phares i pietē scriebatur
 Qñ nūs apphō ul' diuīlō mēpatur
 Iudiciū enī dñi mētabit y nāz a apphōnē
 Et gñimabit y maloz a bonoz diuīlōnē
 Dñs sūz nīm nūtoz qñlibz iudicabit
 Quia ipē oīa opa nra a vba mētabit
 Dñs enī cogitacōes a egress? ipē notabit
 Qñ rēp? notū ipenū qñō sit expōsū gñitabit
 Ipe etiā mēreūit oīa boā q̄ recepim?
 Et qñ rēpōdim? a qñō a q̄ diu possēdim?
 Oīa hēc pōt q̄ nūc nūat tē i statū appērit
 Et ē valois lūe totū oībz ostēdit
 Tūc tūc pontis ei obit? paugñi hoīs
 Sicut nulle talēta aut pape ul' spatois
 Pōt pōtābit oīn lūe mōlibz largitū
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 Pōt pōtābit vñ pē nē dñi nī temōdē
 Quā vñ pōtābit nī tēdio a sū attēdōne
 Ad vñmū phares hēc diuīlō scētur
 Quā nūs dāpnatōz a glōrio dī a sūz vider
 Tūc vñ dāpnatū nī temōibz m mēreū
 Boni at iustitū i gaudiū dñi scēpitū
 Ad q̄ nos ydūat dignet ihs rēx celoz
 Qui nī pē a spū sū s bñdōs i mē sūtoz
 Daniel v^o capto

2nd Edition (7th Dutch)4th Edition (12th Dutch)

Iaius dñi scrijpt in pariete.



Aiaius dñi scrijpt in pariete

Mane thetel phares

wit gy. eſt weert tghetel anhanghe of geſteya
 dan oetel ſal ghehadelo werdt wiſt getal eſt
 anhangh. eſt ſal vuult werdt biſt ewiger geſel
 deniſſe des goets eſt des hets Die heer ſal een
 pghelic oetelſ na getal ſijre obiect wā hi be
 eſt getel al oſe werck eſt woerd. eſt heeft be
 tephelt alle gedachte wille. eſt wtgāch alle die
 tijt ons ghegeue heeft hi ghemerct hoe ſi is
 wtghegeue. hi heeft oet ghietel alle gāue die
 wi beſāge hebbē hoe wiſe wi ghegeue hebbē
 eſt hoe lāc wiſe beſet hebbē. Alle die vorſe
 is ſe dat hi nu teſe ſel hi ſi ind wagt hāghe
 eſt tūſ vorc enē pegelik vā was wdt ſi ſij
 Eſt ſi ſal vā ſo groet wichte weſen een hellie
 eus arins menſche alle hōker talent gouts
 des gāus of des kelfers. Wel meer ſal weſt
 ey ghegeuen ſonb doo ſōte dā ongetel gont
 miſ doo ſten. Mer ſal weſt miſ duoden
 en pē nē dā een heet ſouere miſ dñiet eſt dā
 der aenachſ Ten leſt ſo ſel volgen phares
 into ſindighe. wā wā getal d goetd ſal ge
 ſeide wdt vā geſelſap d heilige. dā ſo ſellen
 die vberente gān miſt duwel ſ die helle. eſt
 die goet ſelle gā ſ die ewighe vroerhē

Daniel in ſijn vijſte capittel

Mane thetel phares

ten vuert tghetel anhanghen of gheſteya
 dan oetel ſal ghehadelo vnocē hiden getal eſt
 a hāgt. eſt ſal vuult vnocē biſt ewiger geſe
 deniſſe des goets eſt des hets Die heer ſal eſt
 pghelic oetelſ na getal ſijre vberact vā hi
 heeft geſte a lōſe wdt eſt woerd eſt heeft be
 tephelt alle gedachte wille eſt wtgāch alle die
 tijt dōs gegeuen heeft hi merct hoe ſi is vū
 ghegeuen. hi heeft oet getel alle gāue die
 wi beſāge hebbē hoe wiſe vū ghegeue hebbē
 eſt hoe lāc wiſe beſet hebbē. Also die vorſe
 is dat hi nu teſe ſel hi ſi ind vūaghe hāgt eſt
 ien tōt vorc eſt iegelik vā vūat wdt dā ſi ſij
 eſt dā ſel vā also groet wichte weſen eſt hallie
 eus erms menſche. alle hōte eſt tēle vūe gouts
 des pāus of des kelfers Wel meer ſal vūe
 nē eſt ey gegeue ſōd doo ſōte dā ongetel gont
 miſ doo ſten mer ſal weſt miſ tēyden
 eſt pē nē dā eſt heet ſouere miſ dñiet eſt dā
 der aenachſ Ten leſt ſo ſal volgen phares
 into ſindighe want wā getal d quāt ſal ge
 ſteit wdt vā geſelſap d heilige dā ſo ſullen
 die vberente gān miſten duwel d die helle
 eſt die goet ſelle gāen d die ewighe vroerhē

Daniel i ſj vijſte capittel

breakage in the middle of the line. There are also many other trifling variations, which we can only account for by supposing that the blocks may have been repaired.

In the copy of the first edition at *Harlem*, the solid scrolls are cut out, thus proving that it was done during the working of that edition. In the *Holford* and *Bodleian* copies of the third edition, the designs and also the type are much more perfect than in our fac-simile*. The design to the fourth edition has the appearance of having been re-cut from an early impression of the first edition, after the scrolls were cut out.

We have heard it argued, that the *early* impressions of the cuts might have been used promiscuously for the *later* editions of the text, supposing, of course, that a great quantity of impressions had been worked off. Had this been the case, the various copies would, most probably, have been composed of various qualities of paper, which would have been shewn by the variety of the water-marks in each copy. That such was not the case, our observations on their water-marks will clearly shew.

With regard to the *variations* observable in the same letter of the same fount, we do maintain, that too much stress has been laid on that point. At the present time, when the art of type-casting is supposed to have arrived at perfection, many hundred letters in a fount are very imperfectly cast, and are not suffered to pass into the hands of the printer. Each letter of a fount is *now* submitted to a very powerful lens, and those which are in any way defective are rejected and consigned to the melting pot. Were it not for this practice, our present type would exhibit the same variation which we see in that used for the text in the editions of the "*Speculum*;" for, when they were printed, it would almost appear that *all* the letters were used, *perfect and imperfect*.

It is to be regretted, that Mr. Rowe Mores, so often quoted; Mr. Willett, who professed to have inspected and learnt the mystery of type-founding; and Mr. Hansard, an eminent printer, should not have informed their readers of the *process of casting letters*, and of the *implements necessary* for that purpose. These authors write of punches and matrices without ever mentioning their form, size, and weight; so that those unacquainted with the subject generally suppose them to be of great bulk, when, in fact, they are quite the contrary.

Mr. Hansard observes of the treatise by Mr. Rowe Mores (p. 333), that, "from several passages, it is evident that his dissertations were designed to have been prefaced by a *posthumous specimen of the punches and matrices of Mr. James' foundry*." Now, had Mr. Hansard supplied the deficiency by specimens, in woodcuts, of the various parts of the implements *necessary* for cutting and casting letters, he would have thrown much light on the subject.

* This fac-simile was lithographed in 1826. I am unable to trace from what copy it has been taken. The very faulty appearance of the type may arise from the badness of the impression. I make this remark, because, in the copies I have seen, neither the design nor the type are so much worn.—S. Leigh S.

The following extracts from the "Encyclopædia Britannica," Edinourgh, 1823, vol. ix., may be here appropriately quoted:—

"**FOUNDRY.**—Letters, or casting of printing letters.—In the business of cutting, casting, &c., letters for printing, the letter-cutter must be provided with a vice, hand-vice, hammers, and files of all sorts for watchmaker's use, as also gravers and sculptors of all sorts, and an oil-stone, &c., suitable and sizeable to the several letters to be cut; a flat gauge made of box to hold a rod of steel, or the body of a mould, &c., exactly perpendicular to the flat of the using file; a sliding gauge, whose use is to measure and set off distances between the shoulder and the tooth, and to mark it off from the end or from the edge of the work; a face gauge, which is a square notch cut with a file into the edge of a thin plate of steel, iron, or brass, of the thickness of a piece of common tin, whose use is to proportion the face of each letter, viz. long letters, ascending letters, and short letters.

"The next care of the letter-cutter is to prepare good steel punches, well tempered and quite free from all the veins of iron; on the face of which he draws or marks the exact shape of the letter with a pen and ink, if the letter be large, or with a smooth blunted point of a needle, if it be small; and then, with sizeable and proper shaped and pointed gravers and sculptors, digs or sculps out the steel between the strokes or marks he made on the face of the punch, and leaves the marks standing on the face of the punch.

"Having well-shaped the inside strokes of his letter, he deepens the hollows with the small tools; for, if a letter be not deep in proportion to its width, it will, when used at press, print black and be good for nothing. This work is generally regulated by the depth of the counter-punch. Then he works the outside with proper files till it be fit for the matrices.

"But, before we proceed to the sinking and justifying of the matrices, we must provide a mould to justify them by, of which there is a draught in Plate CCXXII., Fig. 1 and 2.

"**LETTER-FOUNDING.**—Every mould is composed of an upper and an under part, which is minutely described, and consists of thirteen parts most accurately adjusted.

"A *matrice* is a piece of brass or copper, of about an inch and a half long, and of thickness in proportion to the size of the letter it is to contain. In this metal is sunk the face of the letter intended to be cast, by striking the punch about the depth of an *n*. After this, the sides and face of the matrice must be justified, and cleared with files of all bunches made by sinking the punch.

"Now comes the **CASTING.**—As the caster brings his ladle of hot metal to the mouth of the mould, and twists the upper part of his right hand towards him to

turn the metal into it, while, at the same moment of time, he *jirks* the mould in his left hand forwards, to receive the metal with a strong shake (upwards), as it is called, not only into the body of the mould, but while the metal is yet hot, running swift and strongly into the very *face of the matrice*, to receive its perfect form THERE as well as in the shank.

"As the letter is cast, the mould is separated and the letter is thrown on a sheet of white paper laid for the purpose. When the casters have got a sufficient number of types upon the tables, a set of boys come and nimbly break away the jets from them: the jets are thrown into the melting pots, and the types are carried away in parcels by other boys, who pass them swiftly under their fingers, defended by leathers, upon smooth flat stones, in order to polish their broadsides. The types thus finely smoothed and flattened on the *broadsides* are next carried to another set of boys, who sit at a square table, two on each side, and then they are ranged on the narrow edge upon long rulers or sticks, fitted with a small projection to hinder them from sliding off backwards. Another workman then slides the whole column of types off upon the dressing-stick. Now, when lying so conveniently with the narrow edges uppermost, which cannot possibly be smoothed in the manner before mentioned by the stones, the workman does this more effectually by scraping the surface of the column with a thick edged but sharp razor, which, at every stroke, brings on a very fine smooth skin, like to polished silver, and thus he proceeds till, in about half a minute, he comes to the further end of the stick.

"The other edges of the types are next turned upwards and polished in the same manner. It is whilst the types thus lie in the dressing-stick that the operation of *bearding* or barbing is performed, which is effected by running a plane-faced steel along the shoulder of the body next to the face, which takes more or less off the corner, as occasion may require. Whilst in the dressing-stick they are also grooved, which is a very material operation. In order to understand this, it must be remembered, that, when the types are first broken off from the jets, *some superfluous metal always remains, which would make them bear very unevenly against the paper whilst under the printing press, and effectually mar the impression.*

"The types being finished, he proceeds to pick out the bad letters, previous to putting them up into pages and papers. In doing this, he takes the stick into his left hand, and, turning the faces near the light, he examines them carefully (by means of a strong lens), and, whenever an imperfect or damaged letter occurs, he nimbly plucks it out with a sharp bodkin."

From the preceding article it would appear, that the materials and implements necessary for casting, for cutting the *punches*, impressing the *matrices*, and casting the *letters*, are few and small, being such as are used by *watchmakers*.

It was not of inevitable necessity that the *discoverer* of the art of making moveable types should have been *his own type-founder*; indeed, it was not probable that he should have *hardened the steel of the punches*, that he should have been competent to *engrave the letter* on the face of the punch, or that he should have been the *caster of the small copper forms of the matrices*. Yet all these combinations of art are *necessary* to produce a single separate metal letter.

The quantity of type required for the printing of the "*Speculum*" was necessarily very small. The first three editions, namely, the first Latin, the first Dutch, and the second Latin, are all printed with type of the *same body*, and yet *how different* are their appearances, *arising from constant use*, and the softness of the material with which the type was evidently then made, as likewise from the careless and unscientific working by the pressman.

Though the fac-similes in Plate xxxii., from the first and second Latin editions, and those in Plate xxxi. from the first Dutch edition, shew that the type used for the three editions was from the same fount; yet the fac-similes of the type in Plates xxxvii. and xxxviii. demonstrate the fact more clearly. There it is seen, that twenty lines in each page of text are divided; and that, in the first three editions, ten lines of type occupy the same space; while, in the fourth edition, the type being of rather a smaller body—the ten lines occupy less space.

As we have observed in note ‡, p. 150, that there is a slight variation in the measurement of the type in Plates xxix. and xxx. with that in Plate xxxi.: the same remark equally applies to the type in Plates xxxvii. and xxxviii., the fact, no doubt, arising from the same cause, either the shrinking of the tracing paper, or the shrinking of the wetted paper after printing. On measuring, therefore, it will be seen that *twenty-five* lines in the type Plate xxxi., occupy the same space as twenty-six in the other Plates.

THE controversy which so long prevailed respecting the priority of the four earliest editions of the *Speculum* must have long since been allowed to have been determined, to the satisfaction of the greatest sceptic, by Mr. Ottley, in his "Enquiry into the Origin and Early History of Engraving," therein oversetting the hypothesis of both Meerman and Heineken, and establishing, by reference to the breakages in the wood-engravings, to which the priority is properly assignable.

It is somewhat singular that Heineken, who acknowledges to have observed these breakages* in the Latin and Dutch editions, should not have drawn the same conclusions as Mr. Ottley, admitting, as he does, a positive result: "C'est régulièrement l'effet, ou d'un long service ou de l'ignorance de l'ouvrier."

Having occasion in the year 1824 to visit Holland, we had, in our way to Amsterdam, to pass through the city of Harlem, a city claiming to itself the discovery of the art of printing by moveable metal types. Naturally desirous of ascertaining the grounds on which Harlem rested its pretensions, we were eager to see and to hear all that could be shewn and said on this most interesting subject.

Through the kindness and interest of a friend, we had access to all the literary treasures the city possessed, not as a mere passing traveller, but with full liberty to examine minutely all we saw. Our first object of inquiry and attention was directed to the far-famed "*relics of Coster*," the supposed inventor of printing by moveable types.

A visit by our friend was soon planned and made to the *Hotel de Ville*, where the greater portion of these relics were then deposited. We were, in the first instance, presented with a *Dutch*† edition of the "*Speculum*," as the *earliest* specimen of Coster's printing, and were *next shewn* the *Latin*‡ edition, most certainly exhibiting a much improved specimen of the art, the type of the *Dutch* edition being exceedingly rude, and apparently much broken and worn.

Our ideas on the subject of the discovery of the art of printing being, at that time, comparatively speaking, rather limited, we were, we confess, at first sight induced to view these specimens as *correctly* placed in the order of their publication. On a very slight examination, however, we observed that, in the *Latin* edition, the impressions of the wood-engravings were much more *firm* and *broad* than those in the *Dutch* edition, and that there were injuries and breakages in the latter which were not to be found in the former.

* "Je n'ai pû assez examiner ni l'exemplaire de la Maison de Ville, ni celui de la Bibliothèque publique à Harlem, que les Hollandais donnent pour la *première édition*. Cependant j'y ai remarqué beaucoup de cassures et d'éclats aux vignettes, outre que l'impression des caractères est difforme, et plus mal propre, que dans l'édition, qui est appelée la seconde par les Hollandais, l'est régulièrement l'effet, ou d'un long service ou de l'ignorance de l'ouvrier."—Heineken, pp. 452-3.

† The *fourth* edition of the work, and *second* Dutch edition.

‡ The *third* edition of the work, and *second* Latin edition, the text being printed partly from wood-blocks.

Ascertaining, by a careful examination, that the impressions of the engraved illustrations were taken off from the *same* wood-blocks, we immediately decided in our own mind as to the priority of the editions before us. On venturing, therefore, an opinion adverse to that so long held at Harlem as *indisputable*, much discussion arose, and the result of our visit terminated very unsatisfactorily to all parties.

On the following day, however, we were introduced to Mr. Anskedy, who shewed us what he then considered the *second* Dutch edition; a slight inspection of which confirmed us in the opinion we had the day before so unsuccessfully urged. On our expressing our doubt as to the priority of what was considered, at the Hotel de Ville, to be the *first* edition of the work, Mr. Anskedy requested that we would read what Mr. De Koning of Amsterdam had written on the subject, and weigh his reasons for considering the *Dutch* edition at the Hotel de Ville to be the *first* of the work.

Our opinion having been thus publicly mooted, we were solicited to meet Mr. De Koning at the *Hotel de Ville*, and were requested to re-examine previously all the editions we had there seen. We met accordingly, when, at our suggestion, the *five* copies of the work at that period preserved at Harlem were, for the *first time*, brought together. Thus, having the *four* editions before us, we were enabled more fully to explain our views, which, after much discussion, were, as far as regards the wood-cuts, allowed to be admissible, the feelings of the opposite party being, that it was *impossible* the *texts of those editions* could have the priority, as the type of what *they* considered to be the *first edition* was so *very inferior*.

Mr. De Koning, however, did us the honour to concede his opinion, and we have every reason to believe, that, in consequence thereof, he desisted from publishing a third part in continuation of the work he had written on the subject.

Another circumstance, which induced us to prolong our stay at Harlem, and to comply with the request made to us, was, that of our *not having read**, previous to our departure, what our lamented friend Mr. Ottley had written respecting the breakages

* It may be considered that I have been unnecessarily minute in mentioning the particulars (taken from his own memoranda), of the visit of my father to Harlem. I have done so, because it was owing to that circumstance alone that he was induced to take an interest in all matters connected with the history of printing, beyond the mere superintending the correctness of a series of fac-similes illustrative of the typography of the fifteenth century, with which, from time to time since the year 1814, he had amused himself.

As one intimately acquainted with early engravings and works of art, Mr. Ottley was well-known to my father; but, on the second marriage of the latter, in 1819, an intimacy between them sprang up, in consequence of Mrs. Sotheby and Mrs. Ottley having been intimate with each other in early life. Thus it was, that, in 1822, previous to the exhibition, in 1823, at the Royal Academy of his celebrated study in *Chiar'oscuro* of "*The Battle of the Angels*," Mr. Ottley resided with my father for several months; during which time the subject of the origin of printing was, no doubt, often discussed, though, at that time, Mr. Ottley had not any intention of giving to the literary world a work expressly on that subject,—a work on which he was engaged up to a few days before his decease, and which, I regret to add, remains unfinished in the hands of Messrs. Nicol the eminent printers.—S. Leigh S.

Notations of the Woods in the jaw Editions of the SPECULUM HUMANE SALVATIONIS

	4 ^r	7 ^r	8 ^r	10 ^r	12	13 ^r	17 ^r	20 ^l	27 ^r	33 ^r	34 ^l	35 ^r	35 ^l	35 ^m
First Latin Edition														
First Dutch Edition	"	"	"	"	"	"	"	"	"	"	"	"	"	"
Second Latin Edition														
Second Dutch Edition	"	"	"	"	"	"	"	"	"	"	"	"	"	"
Edition Printed by Willems 1663	"	"	"	"	"	"	"	"	"	"	"	"	"	"

in the impressions of the cuts, though the subject had been occasionally mentioned as a matter of conversation between us.

On this point, therefore, we have been preceded by the more able pen of Mr. Ottley, who, without having had the advantage of comparing, at one and the same time, the four editions of the work, came at once to a correct decision as to the order of their publication, a decision which his opponents have in vain attempted to refute.

The order, therefore, in which the several editions now stand, as determined by Mr. Ottley, and established by the investigations then made by us, and since largely extended, is as follows:—

First . . The edition hitherto called "The Second Latin."

Second . That called "The Second Dutch edition."

Third . . That called "The First Latin edition."

Fourth . That called by Meerman "The First Dutch edition."

To enable our readers, however, more fully to comprehend and appreciate the evidence by which this order is established, we have given, in Plate xxxix., facsimiles of portions of the engravings from each edition, as taken by us on the occasion above referred to. We have also noticed the breakages in the impressions of some of the same subjects, when the wood-blocks were subsequently used for an edition of the *Speculum* in the Dutch language printed at Culembourgh in 1483 by Veldener.

In closing our bibliographical observations on the *Speculum*, we note, that, of the *first*, *second*, and *fourth* editions of that work, only one copy of each is known to exist in this country; the first in the library of Mr. Inglis; the second in the library of Earl Spencer; and the fourth in the Pembroke Library, at Wilton House.

Of the *third* edition, there is a copy in the Bodleian Library, Oxford; in the Grenville Library (British Museum); in the library of Earl Spencer; in the Pembroke Library at Wilton House; and in the library of Mr. Holford.

Other copies of the several editions may be preserved in the many valuable libraries in England, but the above-mentioned are the only ones we at present know of. With respect to the copies preserved on the Continent, we must be content to leave their enumeration until we have had an opportunity of personally inspecting them, or of obtaining better information respecting them than the various bibliographical works hitherto published afford us.

Santander* states, that, in the public library at Lille, there were two pages of the work printed on *both sides* of the paper. He thought they might have formed a portion of another edition. We suspect, however, that they are merely parts of some proof sheets.

* Dictionnaire Bibliographique, Vol. 1.

PLATES XL AND XLI. EIGHT DESIGNS FROM THE SPECULUM. PAGES XXXIII.
XXXV. XLIX. AND LII.

(From the INGLIS Copy.)

THE more we examine the *Inglis* copy of the *Biblia Pauperum*, the more we consider it to be composed of impressions from the wood-blocks on which the artist pencilled the original series of designs for that work. That copy, by the liberality of Mr. Holford, has been, together with other Block-Books from his valuable library, in our possession for above two years, during which period we have carefully studied it; not merely in reference to its priority as to other copies taken off from the *same* series of wood-blocks, but rather as to the *originality* of the designs themselves.

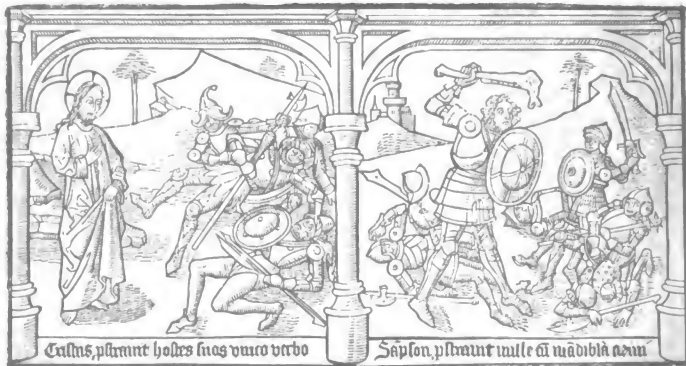
Our constantly comparing the style of the designs of that work with those composing the illustrations of the *Speculum*, more and more confirms an opinion we have always entertained; namely, that the original series of designs of the *Biblia Pauperum*, the *Speculum*, and the *Cantica Canticorum*, were executed by the *same* artist. We have previously shewn, in our observations upon the *Biblia Pauperum*, that out of *eight* copies of what we believe to be the earliest editions of that work, *five* are composed of impressions from *different* series of wood-blocks, copied, more or less, line for line, though occasionally with slight variations in the design, from each other.

As generally the custom at the present day, so it was perhaps at an earlier period of the art of wood-engraving, an artist was employed to pencil the design *on* the wood, the block being then consigned to the skill of the professional (*Formschneider*, figure-cutter) wood-engraver, the artist probably superintending his labours.

Various are the opinions entertained as to whether Albert Durer, Lucas Cranach, and other eminent painters of their time (notwithstanding their monograms or marks are appended to many of their works) ever practised the art of wood-engraving. Though Albert Durer was a painter of great reputation, and also one of the most distinguished and prolific *copper-plate* engravers of his day, there is no reason why some of the more highly-finished wood-engravings may not have been executed by him. It might have been, however, that he only sketched the designs on the wood, thus promoting the art of wood-engraving and giving employment to the "*Formschneider*," whose mechanical labours, under the superintendence of such an artist, could not fail to produce works of the highest merit.

XI.

I



N p'fectū audimur? qd' xps euhaitiā t' itauna
Conē audia? qd' hostib' suis omicrets p'stant

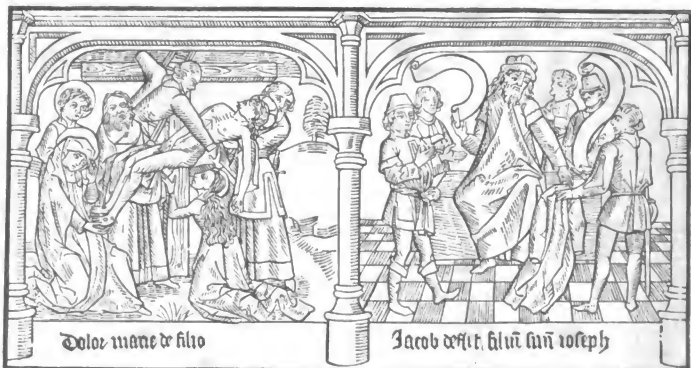
Qui vilit iacetis p'stati mādib' d'bo vno
Quid p'stati vobis mēta t' dūla vni gl'ia

II



N p'fectū audimur? qd' xps hostes suos p'stati
Conē audia? qd' iurus i toto cū salutauit vit

et tu mīliti secreta gl'ia q' est cū hostib' suis
Ipe te sū saculo et sū perī ad p'dicādi vicit

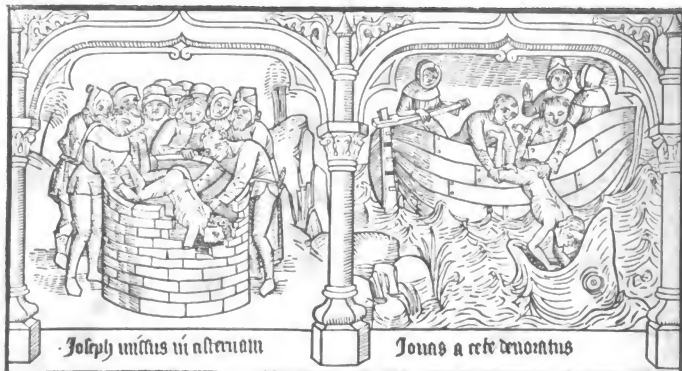


Dolor matris de filio

Jacob dedit filiū suū ioseph

N peris et capto audisti? dñi ihu xpi morte
 Cont' audiam? bulatit ei? mris dolorem

Qui voluit consolari i hac vita eternū
 Ita maria et filio suo lugens i eternū dñidū



Ioseph missus in cisternam

Jonas a rete deuoratus

Terta tremuit ut andigores recedunt
 Templū a delictis et un pharisei opantur

Si caro xpi i oibz mris sustinuit passionē
 Tuica ioseph talis usq; ad huc testē debet

The few preceding remarks lead us to the consideration of the designs in the *Speculum*, of which four fac-similes are given in Plate XL. These are given with the view of shewing that they are the production of no ordinary artist, and the work of a well-skilled *Formschneider*. But, in order to form a correct judgment of these designs, it is absolutely necessary to resort to the earliest impressions, as seen in the *first* edition of the work, before the wood-blocks had become impaired by constant use, as in the other three editions. We do not, however, mean to assert, that they are executed in a high style of art; but we think they very far exceed in artistic merit most of the wood-engravings of about the same period known to have been issued in Germany; and, furthermore, we are inclined to consider, that a large proportion of the more rude illustrations, which are found in many of the early printed productions of the fifteenth century, were not only *engraved* but *designed* by the *Bilder-machers* or *Karten-machers*.

We have, at p. 155, stated, that the early manuscripts known to us of the *Speculum* contain, generally, 192 designs, divided into chapters, each chapter being illustrated with four designs; and that, in these printed editions, the chapters after the twenty-fourth are omitted, and five others have been substituted, so as appropriately to close and abridge the work. Now, we find that the twenty designs* for these five additional chapters are by *another* artist, and the work of an *inferior* wood-cutter, as will at once be seen, without the necessity of any observations from us, by a comparison of the fac-similes of the four designs in Plate XL. with those in Plate XLI., which are taken from the latter portion of the work.

The fact of there being twelve more designs in the quarto edition of the *Speculum* from the press of Veldener, published at Culembourg in 1483, and those apparently executed by the same hand as was employed on the last twenty designs in the present work, leads us to presume that the publisher or printer of the first edition had at his command a greater number of wood-blocks than appear in the book, but probably found, that a work, as originally designed, requiring 192 illustrations, was more costly than he was willing to undertake, and therefore abridged the number of wood-cuts originally intended.

We have given, in Plate XLV., a fac-simile of one of these surplus designs, used by Veldener after the original wood-blocks had fallen into his hands, when they were cut in two and printed separately, in the manner shewn in our fac-simile.

We have heard it stated, that the series of wood-engravings used in the *Speculum* might have been issued previously without any text, in a similar manner, with four designs on a page, to the series particularly mentioned by Mr. Singer (*History of Playing Cards*, p. 141), as being in the possession of the Marquis of Blandford. The perfect state, however, of the impressions in the first edition leaves no doubt in our own mind, that the wood-blocks were there used for the first time, though the series may have been engraved some years before they were employed.

* This is also particularly noticed by Mr. Ottley, in his *History of Engraving*, Vol. i. p. 169.

In closing our remarks upon the *Speculum*, we desire the attention of our readers to our observations on the design illustrating the text of the last subject of the work, viz. *Daniel explaining the handwriting on the wall*.—See fac-similes, Plates XXXVII. and XXXVIII.

It is to be observed, that, throughout the designs of the work, the figures are habited in the supposed costume of the period when the events they are intended to represent were presumed to have happened, excepting, of course, the soldiers in armour. Had it been the design of the engraver simply to portray Daniel and Belshazzar, we can hardly conceive that he would not have conformed to the rule which he has elsewhere invariably observed.

The prophet Daniel is here represented in a costume very different from any other in the work. The priests and prophets elsewhere depicted have flowing beards, whereas Daniel, clean shaved, is in a plain costume, more resembling that of the period assigned to the printing of the book. Belshazzar, moreover, is not represented as a king, with a crown upon his head. Again, Daniel is usually represented with his arm uplifted, pointing to the prophetic words on the wall.

The scrolls above, likewise, would hardly have been left *vacant*, had they been simply intended to contain the prophetic denunciation, which forms the leading feature in the scriptural narrative of the event alluded to. Though no texts, by way of illustration, occur in the field of any of the designs, the scrolls would have contained the words MENE, MENE, TEKEL, UPHARSIN.

The consideration, therefore, of these circumstances strongly inclines us to suppose that the concluding design of the work had another meaning besides that which at first sight it appears to bear. Looking to the custom which prevailed, both among the illuminators of ancient manuscripts and the printers of the earlier typographical productions, of portraying themselves in the character of some of the persons in the work on which they were engaged, (frequently as presenting a copy of it to their special friend or patron,) we cannot help regarding the cut in question as the *symbolic* colophon of either the engraver or printer of the work, and that his name or (as was most used at the period) his monogram, with the place of his residence and the date of the year of publication, was intended to occupy the scrolls left originally vacant for that purpose, but cut out afterwards, as we have before observed, during the printing of the First Edition*.

We have ourselves sedulously avoided taking any part in the dispute respecting the *person* to whom the invention of the art of printing is due. It is, therefore, merely as a *suggestion* for the consideration of those who take an active interest in the "Mentz and Harlem controversy," that we venture to raise the question: whether in

* In the copy of the First Edition, preserved at Harlem, the scrolls are cut out instead of being left solid as in our fac-simile from Mr. Inglis's copy of the same Edition.

the beardless and modernly habited representative of the Jewish Prophet we have not the intended similitude of LAWRENCE (COSTER) JANSZON in his proper costume as "*Custos*" of the Church of Pavon at Harlem, (an office, which, from the entries in the registers of that establishment, we know that he held during the years 1423, 1426, 1432, and 1433), probably in the act of explaining his recent discovery, and descanting upon its future results, for the edification of the individual kneeling before him, in whose countenance is displayed an expression of surprise and thankfulness, much more becoming the character here assigned to him than that of the Babylonish Sovereign suddenly apprehending the destruction of his kingdom and his own approaching fate. Throughout the designs no other figure occurs in a costume of a similar character.

Inasmuch as we do not think that any persons but those who are interested and somewhat acquainted with matters of bibliography, will take the trouble of perusing a line of the text of our labours; so, we think it unnecessary to adduce proofs, by way of illustration, of the fact we have stated, namely, that it was the frequent custom of the earlier printers to affix representations of themselves to works emanating from their presses. We are content to mention, that, upon this subject, under the head of "*Imaginary and Authentic Portraits of Printers*," Dr. Dibdin in the second volume of his *Bibliographical Decameron*, pp. 285—296, gives a very interesting account of the circumstance alluded to, and of printers occasionally substituting other figures, which they considered available for that purpose.

Accordingly, at p. 291, Dr. Dibdin instances the fact of *Jacobus de Breda* having actually had the figure in the last design of the *Speculum* copied and placed as a frontispiece to an edition of Horace's Art of Poetry, printed by him at Deventer, intending it to represent a portrait of himself, as annexed.

Here we have, as thus stated in a note to the article in the *Bibliographical Decameron*, "*JACOBUS DE BREDA borrowing a figure from the Speculum to represent himself*. It is in the frontispiece of an edition of *Horace's Art of Poetry*, in black letter, quarto, without date, (formerly in the possession of Mr. Singer), that the *second** of the above fac-similes meant for the printer himself is taken."

After we had had the above cut copied from the *Decameron*, Mr. Singer kindly favoured us with the loan of a volume containing many grammatical treatises printed at Deventer by *Jacob de Breda* and *Theodore de Borne*.

* The first fac-simile in the *Bibliographical Decameron* is the figure from the last design of the *Speculum*. As it is already given in Plates XXXVII and XXXVIII, it is unnecessary to repeat it.



Among them was an edition of a *Donatus*, printed by the former in 1500, having the same wood engraving on the recto of the first leaf, the word "*Donatus*" above, thus forming the title page: so, likewise, another treatise, intitled "*Dominus que Pars.*" In both pieces the *same* wood block had been used; but the name of "*Jacobus de Breda*" in the latter work reads the contrary way. The cut was also used on the title of "*Secunda Pars Doctrinalis Alexandri*" by the same printer, dated 1511, but with the name "*Joannes Bergis*" inserted in lieu of *Jacobus de Breda*. As the copy of only the figure occurs in the *Decameron*, we here give the whole of the wood engraving, leaving others to account for the alteration of the name, merely suggesting, that it may have been intended for that of the schoolmaster for whom *J. de Breda* may have expressly printed the edition of the work.



That *Jacobus de Breda* considered the figure in the last design to represent the *PRINTER* of the *SPECULUM*, is, in our humble opinion, certain, and amply serves as an apology for our so considering it at a period of nearly three hundred and forty years after. We are only astonished that *Dr. Dibdin* and other learned bibliographers should not have seen that the last design of the *Speculum* was intended to convey somewhat more than the mere interpretation of the scriptural subject represented.

PLATE XLII. NOS. I. AND II.

LUDOVICI PONTANI DE ROMA SINGULARIA IN CAUSIS CRIMINALIBUS.
PII SECUNDI OPUSCULA*, ETC.—*Small Folio.*

(From a Copy in the Library of EARL SPENCER.)

PRINTED ON fifty-nine leaves (twenty-six lines in a full page) with two founts of type of different size, the larger type extending to the recto of leaf forty-four, the smaller commencing on the reverse of folio forty-four, and continuing to the end.

The first portion of the volume, comprising the work of *Pontanus de Roma*, preceded by a preface and a prologue, occupying together two leaves, thus ends on the reverse of the thirty-eighth leaf: "*Explicuit singlria ludo. de roma.*" Next commence, on folio thirty-nine, verses of *Aeneas Sylvius* upon the author "*Eneas silvius poeta senensis pro laude clarissimi viri domini Ludovici de Roma juris utriusque consulti,*" followed by the "*apologetica invectiva*" of the former, which ends at the bottom of the recto of folio forty-four with the word "*Explicit.*"

Thus far the volume is printed in the larger type, of which, in No. I. we have given a fac-simile of ten lines, from the preface on the recto of the first leaf. The remaining part of the volume is printed in type of a smaller size, with thirty-four lines in a full page. It consists of *Opuscula* from the writings of *Pius Secundus*, with extracts from *Prudentius*, *Lactantius*, *Seneca*, and other authors. These *Opuscula* commence on the reverse of folio 44, with verses by Pius Secundus, *De Mulieribus pravis*, of which our fac-simile, No. II. gives the heading and a few lines. The verses are followed by *Descriptio Amoris* from the same pen, ending towards the close of the recto of folio 50 with the subjoined heading, occupying three lines: "*Explicit hec pl'era vni descriptio amoris. Ejusdē pii sedi de laude atq. epitaphiis virorū illustrū cōpendios² et delectabilis tractatus.*" The Epitaphs, with Epigrams, are followed by Extracts in prose from the works of the Fathers and other writers, one from St. Jerome closing the volume in the recto of fol. 59 with the word "*Explicit.*"

The collation of the fifty-nine leaves in the *Spencer* copy presents a remarkable circumstance in respect to the press-work. The work has been printed on *single sheets*, with the exception of folios fifteen to eighteen, which form a gathering of four leaves, twenty-one to twenty-six a gathering of six leaves, thirty-three to thirty-eight a gathering of six leaves, and forty-seven to fifty-six a gathering of ten leaves.

* Brunet, vol. iii. p. 810, mentions the edition of Pontanus as if it formed a volume of itself, of forty-four leaves, omitting all notice of the *Opuscula* extending the volume to fifty-nine leaves.

No. III.

GULIELMUS DE SALICETO DE SALUTE CORPORIS, ET JOHANNES DE TURRECREMATA
DE SALUTE ANIMÆ.

No. IV.

LAUDATIONES HOMERICÆ, PII SECUNDI PREFATIONE.—*Small Folio.**(From a Copy in the Library of EARL SPENCER.)*

OUR memoranda, made some years since, respecting the collation of the press-work of the *Spencer* copy of the above-named works, forming one volume, as described in the *Bibliotheca Spenceriana*, is a little confused*. Fortunately our note of another copy† in that library supplies the deficiency, the comparatively loose binding enabling us to see, that the whole was printed in *two* gatherings of *six* sheets each, the first leaf of the first gathering being blank, thus forming a volume of twenty-four leaves.

The first portion, occupying fourteen leaves (first blank), is printed in the same type as the *Opuscula* at the close of the *Pontanus de Roma*, and has thirty-six lines in a full page, except the last two leaves, which have only thirty-four.

The treatise by *Gul. de Saliceto* commences as in our fac-simile of No. III. and ends on the reverse of the seventh printed leaf, followed by *Salus Animæ per Cardinalem de Turrecremata*, terminating on the recto of the eleventh printed leaf. After this occurs a piece from the pen of Pius Secundus‡, intitled "*Contra luxuriosos et lascivos ad Karolum Cypriatum Tractatus de amore*," followed by extracts in verse from *Prudentius*, &c., and Prose Lines from *Seneca* and *Lactantius*, occupying the recto of printed leaf thirteen, ending with the word "*Explicit*," the reverse being blank.

The second portion, comprising ten leaves, is also in the same type, but has only thirty-five lines in a full page. It commences on the recto of the fourteenth printed leaf, and consists of Metrical Versions of passages in *Homer*, with extracts from *Virgil*, *Ovid*, and *Petrarch* in praise of his works, the preface of *Pius Secundus*

* It was taken by my Father many years ago. I did not think the particulars of the collation of the sheets to be of such importance as to ask the favour of Lord Spencer taking the trouble of having the volume brought again from Althorp.

† I met with the volume, some few years ago, at the shop of Mr. Lilly the bookseller, and thinking that the type might vary from that in the copy in the *Spencer* collection, Mr. Appleyard, his Lordship's librarian, bought it, at my particular request, for the purpose of minutely examining it with the copy then in the library at Althorp.

‡ Æneas Sylvius, under the title of Pius Secundus, ascended the Papal Chair 19th of August, 1458. He died 1464.

Precatio in singulis dominici ludouici de roma.
 pud omnes sane mentis hoīes ea demū sōā
 appetibilis et sup̄modū eligibilis est que nī
 diuīas nī huānas consōnes scire atq; obleruare
 docet. cuius preceptorū sūma est recte atq; honeste
 uiuē. sine an? institutis oīs diuitas omē regnū oīs
 pollicia male regitur. an? p̄dōnio mūdus p̄laus
 quotidie p̄uatur hoībus. mortificatur errores. ⁊ ve
 ritas clara in luce exollit. Cum itaq; iuris utrūsq;
 sapiā de cui? modo singlīb? actui sumus hmoi cē

Pri secūdi pōnās magimī. de mltib? p̄mīs
 et eaz p̄uolō d̄pnatōz. fugiēto glorio ad nō
 bilē viā. h̄aroli? ap̄adi. Tractat? māp̄ia. filē.

Descrip̄io iudiciū p̄adis Caplū p̄mī.

Tres dēt ad paritē.

Ges sūme eare dēt. forma se quel; effere

Hoc in d̄lādio volū? paris arbit̄r esto

Cui p̄mī dēt̄is titulum simul ipse refero

Venus ad paritē.

⁊ Mecca sonora. son. plausus. lasciuia voluptas

In p̄mī codice cōnētur duo singulares et p̄uiles tractatus
 quoz p̄mī est de salute corporis. Hunc edidit egecllētissim?
 ac p̄banissim? medīcū doctor dñs guill? de lalico. Cuius vō
 qui est de salute aīe. miro quodā ⁊ diuīno magis q̄ humano
 arāfio cōpōnū. ⁊ reuerēdissim? p̄r dñs Cardinalis de turce
 crenata ordinis p̄dicatōz sacre pagine doctor egimius.

Titulus p̄mī hōī duoz tractatū.

Ed iudiciū alfontū arragonie ⁊ cālie regē tractatus de salute
 corporis editus bononie per insignē viā dñm guillerimū de
 lalico medīcū doctorem famosissimū. Incipit feliciter.

Pri secūdi pōnās magimī pro laude homeri
 p̄cādo in homerū poetarū magimū.

Vāuis meoni? homer? poetaz magim?

diuerſa de d̄gilius variatq; poemata edi
 cet̄. hoc est p̄cholor e cunctis eius tā multis
 tāq; egregijs poematib? solū qd sequitur apud
 nos traductū reperitur. Quo lecto quātus ipse
 poeta lūc. quātq; reliqua lūc eius poemata
 m̄lligens quiq; facile d̄sp̄ex̄et. Quāntus
 vero ipse. q̄ celebris. et q̄ multo sic coronād?

occupying the upper portion of the first page, of which our fac-simile, No. iv. gives the first ten lines. Epitaphs on some of the Heroes of Homer, preceded at the close of the recto of the last leaf but one by a few metrical lines from the pen of Pius Secundus, occupy the last two pages, closing the volume on the recto of the tenth or twenty-fourth leaf. Those two pages have also only thirty-four lines.

Allowing for the blank leaf at the commencement, the "*Opuscula of Pius Secundus*," or as we venture to intitle the contents, *Laudationes Homericae*, commence on the fifteenth leaf. Consequently the second portion of the volume could not be separated from the other without dividing the first and second sheets (leaves 13 and 24, 14 and 23) of the second gathering, making thereby in both works *two half sheets*; in the one, leaves 13 and 14, and in the other, leaves 23 and 24. We have been particular in noticing these facts, because some copies* of either treatises may be found thus divided.

We now proceed to consider the types in which these severally mentioned works are printed. Of a few lines of each, we have in plate XLII given fac-similes from the copies in the Library of Earl Spencer.

The first work, consisting of 59 leaves, is printed, as before stated, in two different sized types, as seen in our fac-similes Nos. I and II. The larger type, extending to the close of the recto of the 44th leaf, is of a very peculiar character, and has not been found to have been used in any other work. It does not possess the appearance of having been *cast*. Many of the letters, as in the case of the final letter *i* in the word *ludivici* in the first line of our fac-simile, are *jagged* or uneven at the sides. Though many of the pages have been coarsely worked, yet such defect would not arise from that cause. The type was most probably *cut* by the hand. Had the larger type appeared by itself, we should at *first sight* unhesitatingly have pronounced it to have been a *Mentz* production, the type, though larger, possessing a character much resembling that used in the Mazarine Bible. It bears, however, in the letter *t* the peculiar characteristic so remarkable in the types used for the several editions of the *Speculum*, the various editions of the *Donatus*, and other elementary works; types evidently emanating from *one* source. We refer our readers to the letter *t* in the word *est* in the third and fifth lines of the fac-simile from the *Pontanus de Roma*, No. I. The peculiarity of its form arises from the perpendicular line attached to the crossing of the letter; as seen also in the third line of the smaller type, No. II., but in which the perpendicular line extends lower down. The small upstroke to the final *r*, in the word *regitur* in the seventh line of our fac-simile, No. I., is another feature of the type of the Low Countries. Though of

* The *Hibbert* copy of the *Laudationes Homericae* was separately bound, and had the two half-sheets at the end. It was sold for £6 6s. at the sale of that magnificent library in 1829, when it passed into the Heber collection; at the sale of the first part of which, in 1834, it sold for £5 18s.; a very insignificant sum, considering the peculiarly interesting character of the volume.

a rather larger size, the type much resembles that in the *Donatus*, of which six lines* are given in plate xxviii. No. iii. In form it is also not unlike that used in the *Facetiae Morales*, plate xxvi. No. iv.

It is, however, to the *smaller* type that our particular attention is directed. That type commences on the reverse of folio 44 with some *Opuscula* forming an addition to the work of *Pontanus de Roma*, and continues to the close of the volume. It is from that portion that our second fac-simile is taken, being the first ten lines of the verses "*De mulieribus pravis*" by Pope Pius Secundus, commencing on the reverse of folio 44.

The peculiar appearance of the smaller type appears to have attracted the more than ordinary attention of Dr. Dibdin, who, in alluding to the larger type, as far as the recto of folio 44, observes, in a note in the *Bibliographical Decameron*, Vol I., pp. 359, 360†, "Thus far there is no particular ground of doubt, suspicion, or wonder. Every thing hitherto has the decided appearance of the mechanism of a press, locking up moveable or fusile types of metal; and the marks of pressure or indentation round the four sides of the text, as well as an occasional indenture from small pieces of wood, are nothing (speaking on the authority of the conductors of the press from which this work issues) but accountable appearances in the usual process of printing. There is one peculiarity, however, on the reverse of the tenth leaf, which may be deserving of some attention. The beginning of the sixth line has a *transverse mark*, in black, indented by means of the press, across the words '*hætic è & sicut*.' The indentation is rather deep, and if the finger be carefully drawn across it, the marks of the pressure—of some substance—are distinctly recognised. The parts of the letters, where this mark comes, are cut quite through, and there is a whitish scratchy appearance at the bottom of this mark. Mr. Ottley thinks this must have been the accidental result of something in the shape of a feather torn from a pen with a portion of the quill. Mr. Bulwer made the experiment with a piece of string, but this produced only a mark at right angles across a given word. However, the accident of something *substantial* coming across the face of the type may probably account for such an appearance."

"Now comes the astonishment. On turning over the 44th leaf, on the very reverse of it, we are instantly struck with the appearance of a different and comparatively clumsy type, and with a page of text considerably elongated and

* I cannot at present ascertain from what copy of the *Donatus* this fac-simile is taken: I think, however, from the fragment consisting of four leaves, in the Imperial Library at Paris, whence the fac-similes in plates xxvii. and xxviii., lithographed nearly thirty years since, were taken. In the observations upon that fac-simile it is stated that the type is of a similar body to that of the preface of the *Pontanus de Roma*. It should, however, have been noted, that it was in a very similar but *smaller* type.—*S. Leigh S.*

† The volume there forms one of the subjects of discussion on the "Origin and early Progress of Printing." Dr. Dibdin states that it was procured from Mr. Horn, a well-known bibliographer, who "imagined it, incorrectly however, to have been a Block-Book, and executed with the types of the *Speculum*."

narrower than the foregoing. The type, however, is of nearly the same height, but narrower; the strokes of the letters are disproportionably thick, and the whole leans as it were to the right. At first glance, the types look prodigiously as if they had been *cut upon wood*; but their undeviating conformity with each other, making only such allowance as more or less pressure, or more or less ink upon the face of the letter might produce, forbids such a conclusion. Two things are remarkable, the capitals correspond precisely with those of the *Speculum*, and the small *a* in *one* of its formations is precisely the small *a* of the *Speculum*, although the fount of letter be considerably broader and 'fatter' (as printers term it) than that in the work last mentioned."

We have quoted the preceding observations from the pen of the learned bibliographer, who appears to have been much struck with the press-work of the volume; though, with the exception of some trifling accident on the reverse of the tenth leaf, probably caused as suggested by the late Mr. Ottley, we thought the peculiarly coarse appearance of the smaller type in some of the pages (particularly the recto of fol. 57) to have been caused by the use of too much ink. We quite agree with Dr. Dibdin, that "*at first glance the types look prodigiously as if they had been cut upon wood.*"

We cannot understand what Dr. Dibdin meant to infer*, when he wrote of the smaller type that "*the whole leans to the right,*" and much less can we account for his subsequently stating in his description of the work in the Supplement to the Bibliotheca Spenceriana, p. 238, "*These latter pieces are printed in a smaller type than the work of Pontanus; but the type is more barbarous, and is one size between it and the impression of G. de Saliceto De Salute Corporis, &c., described post.*"

If our readers will take the trouble to examine our fac-similes, we think they will agree with us in considering the smaller type in each work to have been, bibliographically speaking, the same.

In plate xxiv. we have given fac-similes of a few lines from two editions of the *Donatus*, one of the *Doctrinale* and one of the *Catonis Disticha*. Having in our possession the four leaves of the *Doctrinale* whence our fac-simile was taken, we were enabled, by comparing it with the four leaves of the *Donatus* now in the Bodleian Library, to ascertain that the same type was used for both works, and that, as stated in Vol. I. p. 134, our fac-simile, taken previously from one made under the direction of Dr. Kloss, was faulty, and likely to mislead the inquirer, inducing him to acquiesce in the views entertained by Dr. Kloss in respect to the period or rather the order of their issue, designating them "*Editiones Costeriana.*" Our four leaves of the *Doctrinale* are as perfect as when first printed; not so, however, the four

* On minutely examining the letters, we find that occasionally a few incline to the right, arising, we may suppose, from the types not being perfectly 'locked up.'

leaves of the *Donatus* in the Bodleian Library, much of the type being defaced by wear, though some of it is quite perfect.

Besides the two editions of the *Donatus* referred to, the late Baron Von Westreenen possessed a perfect copy of another edition, also in the same type; and as we are in possession of two leaves of the edition noticed pp. 143-4, it is at once clear that *four* editions at least were issued in the *same* type. It is very probable that a collation of the text of all the existing fragments of the *Donatus*, when of the same page, would show that there were many other editions in that remarkable and peculiarly characteristic type.

Of the *Doctrinale** of 29 lines in the same type, we are not aware of more than one edition having as yet been discovered; and of the *Catonis Disticha*, we do not know of any other fragments in the same type than those in our possession. Though they are mere fragments, as seen in the fac-simile of them, plate xxiv., No. iv., they bear evidence of having been used in the binding of a work, and are, as proofs of there having been an edition in the same type, of great typographical interest.

When, in 1819, M. Renouard, the very eminent printer, learned bibliographer, and most zealous philobibliist, published the catalogue† of the contents of his library, he appended to his description of his copy of the Treatises of *Saliceto*, &c., (Vol. II., pp. 152-8) a most violent philippic against Meerman, Koning, and others, who had advocated the cause of Lawrence Coster. M. Renouard had become possessed of four leaves on vellum of an edition of the *Doctrinale*, which he found used in the binding of two old books he had received from Brussels. The fragments being of the same edition of the *Doctrinale* of 29 lines (see fac-simile, plate xxiv., No. III., Vol. I.), of which, as stated, we also have four leaves. M. Renouard, well skilled as a printer, at once discovered them to be in a similar type to that used for the volume of the Treatises of *Saliceto*‡, &c.

That fact ascertained, M. Renouard boldly asserted that that edition of the *Doctrinale* could not have been issued until after the publication of the *Saliceto*; and as that volume contains a treatise from the pen of the Cardinal de Turrecremata, he argued that the date of its issue could not have been before 1467, because the works of that learned Cardinal were not published until after his

* In my observations, p. 144, to the fac-simile No. III., plate xxviii., I have stated the type to be of *rather* a smaller size than that given in No. III., plate xxiv. I think, however, that the difference arises from the fac-simile having shrunk in the transfer to the stone. It is well here to notice that plates xxvii. and xxviii. were executed under the direction of my Father in the year 1826! very many years before I was initiated in such a pursuit. At p. 142 I have noticed the cause of the thin appearance of the type in the fac-similes in plate xxvii. The same observation applies equally to the *succeeding* plate, xxviii., but not to the preceding one, as stated p. 142.

† Catalogue de la Bibliothèque d'un Amateur. 2 vols. Paris, Renouard, 1819.

‡ As in that article M. Renouard makes no mention of the work of Pontanus de Roma, with the *Opuscula* in the same type, I presume he had never seen a copy of that volume.

death*, which took place in 1467. "*Les premières productions imprimées sont de Rome, 1467 et 1470.*"

Most certain it is, that the *Saliceto* could not have been printed until after 1458, as *Aeneas Silvius* did not ascend the pontifical chair until that year. He died 1464. One great argument M. Renouard used in support of the priority of the *Saliceto* to the *Doctrinale* is, that the type in the latter is more worn; he states: "Il est de caractère tout-à-fait le même que celui du *Doctrinale*; ici l'identité est positive, et ce volume paroissant imprimé en lettres plus neuves que les quatre feuillets du *Doctrinale*."

The greater portion of the existing fragments of the *Doctrinale* and of the other Elementary School Treatises have been discovered as forming portions of the binding of old books; and, consequently, the fragments are generally in a deteriorated state of preservation. In many, the vellum (upon which all are printed) has shrunk, and the impression of the types is much injured. Such, however, is not the case with the four leaves of the *Doctrinale* in our possession. The type in those pages presents as brilliant an appearance as if it had just issued from the press. Those who are acquainted with the working of type, know that the impression is generally more clear and clean when worked off upon vellum than upon paper. The Mazarine and Pfister Bibles are remarkable examples of this fact. We have, however, seen some books printed upon vellum during the fifteenth century, wherein the type looks much better in the copies printed upon paper. The same observation, we think, will apply equally to books printed during the present century.

It may be considered presumptuous for us to contend against the opinion of so learned a printer as the late M. Renouard: but, as he formed his opinion of the deteriorated state of the type in the *Doctrinale*, from comparatively injured fragments upon vellum, we think he was hardly justified in pronouncing so decidedly upon the priority of the issue of the *Saliceto*, &c.

As, however, we shall again have occasion, at the close of our work, to notice the two volumes which have formed the subject of the preceding pages, we reserve until then all further remarks respecting them.

* The peculiar and complimentary manner in which the name of the Cardinal is mentioned in the commencement of the volume (see the opening lines, fac-simile, No. III. plate XLII. vol. I.) as the editor of the *Salus Animæ* following the treatise by Saliceto, induces us to think that the publication of the volume took place before his death. Though we are not aware of any publication of his works before 1467, yet it is not unlikely some minor pieces may have been issued earlier, in conjunction with other works, in a similar manner as with the *Saliceto*.

PLATE XLIII.

DIE SPIEGEL ONSER BEHOUDENISSE.

CULEMBURCH. JOHAN VELDENER. MCCCCLXXXIII.—*Small Quarto.*

THE same series of fifty-eight engraved blocks, or 116 designs, that were used for the four preceding editions, have, with the addition of twelve other subjects, been appropriated for the illustration of this one*, printed in a similar type to that used by Veldener in 1480, at Utrecht, for his edition of the *Fasciculus Temporum*†. It extends over 134 leaves, signatures *a* to *r*‡ inclusive; *a* four leaves, and the rest eight, except *r*, which has ten leaves. It opens on the reverse of *a* with a wood-cut§, representing Christ crucified: *Synagoga derisit Christum Ihesum*: beneath which occurs a device very similar to that used by Veldener in the *Fasciculus Temporum* printed by him at Louvain in 1476; the device here occupying the centre of the heading of the prologue to the work, with the word CULEM-BORCH, as here divided, below. The text of the work closes on the recto of *r* 9, "*Laus Deo*," &c.; the reverse having a square wood-cut, round which is a line of explanatory text, and within, Moses is represented as holding the two tablets containing an abridgment of the Decalogue; beneath are three shields of arms, inscribed, "*Culemborch*," "*Osterück*," and "*David d' Bur*." The last leaf, *r* 10, contains on the recto the colophon only, as given in our fac-simile "*Dit boeck is volmaect*," &c.

Another edition was previously issued in the same year, the colophon of which slightly differs from the preceding. We have not had the opportunity of inspecting that edition, but, according to Heineken (p. 462), the colophon reads: "*De spiegel onser behoudenis: van Culemburch by my Johan Veldener in't iuer ons heren mcccc. en de lxxxiii. des Zaterdaghes post mathei apostoli.*"

In order, however, to avail himself of the use of the original designs for his two small quarto editions, Veldener divided each block, appropriating, as in the earlier work, four subjects to each chapter. In his first edition he has used the same 116 designs, and preserved the original order of the twenty-nine chapters, as in the four earlier editions; but, to the edition here more particularly referred to by us, he added three other chapters, each containing four designs, the first (chapter twenty-five) coming in after the twenty-fourth, and the two others, the twenty-eighth and twenty-ninth, after the twenty-sixth; thus extending the work to thirty-two chapters.

* The copy in the British Museum, from the library of Dr. Kloss, wants two leaves—*n* 1 and *r* 10, the last containing the colophon.

† A fac-simile of the colophon of that edition is given, No. 79, in our specimens of "The Typography of the Fifteenth Century."

‡ Dr. Dibdin, in describing the *Spencer* copy, which wants eight leaves, signature *o* (Cassano Library, No. 310, p. 187), erroneously states that the signatures extend to *t*.

§ This wood-cut is repeated at Chapter xxv., and is the first of the twelve additional designs of this edition.

|| A copy is, we believe, in the Library of the Hôtel de Ville at Harlem.

Dat xxix. capittel



Apoth werstach egion den comen

den mensche mit des appels soete smake Bi conetatie
wort hi vernommen mitten bitteren smake der passie
Die cristus smaect: Ons tot enen exempel latende

Ende die ander hant nagheden si daer nae. wttece
kende mit linden totten anderen gake Ende doen si dy
en aen gheslaghten hadden soe togken si die voeten we
met linden. ende mit enen naghel sloegken si te yde die
voeten an. Dese wtteckeninghe sepe die herte indē salm
ende wert daer van Si hebben werboert mijn handē
ende mijn voeten. ende si hebben al mijn ghebeten
ghesiet. Ende doe ghesus de se grote wreethke ghele
den hadden. soe bewees hi hem sijn alte goede rietense
minne wanie hi sinen hemselfen vader voer hem liet
Ende doen soe gaf hy ons een exempel als dat wy
onse vpanden souden minnen ende lief hebben. wa n
neer wy onse vpanden minnen ende voer hem siddē
soe bewisen wi ons te wesen sonen goods ende broe
den ghesus. Ende ghesus heeft ons ghesiet onse
vpanden te minne op dat wi moghen wesen sonē sijn
vaders die indē hemel is. Ten is niet groot te minen
of lief te hebben dē gheue die des welde en dse vrie dē

Dit boeck is volmaect in die goede stede van an
landurch by my iohann veldener Int iaer ons heren
M. CCC. ende leggeij. des saterdaghes post ma
tthi apostoli

Dit is der byen boeck.



Dit teghen woerdighe boer dat
daer is ghenotat der byen boeck is
voleyndet en volmaect totter reit go
des rā tot slachtinghe en beteringhe
alte goeder mensche die dit lesen ofte
horen lesen bi mi Petre van os pren
ter tot swolle. Int iaer ons heren. cy
cccc. lxxvij. des anderē daghes nae
kint pourciaens dach.



Our first fac-simile in this plate is of the last of these additional designs, the fourth in chapter xxix. We have carefully examined them, and though several of them appear to be not so well designed, particularly in the foliage of the trees, yet we have no doubt of their being the work of the same persons who were employed on the last twenty subjects of the early editions.

Owing to the impressions of the designs in the edition by Veldener having been worked off simultaneously with the letter press in black ink, instead of being carefully taken off by friction in a lighter colour, they present an appearance* of a totally different character. Very many of them in the copy in the British Museum have been so heavily printed, and the blocks so surcharged with ink, that the more minute lines are all confused and blended together. The pale distemper, or light coloured material used in some of the earlier Block-books, was far better adapted for the woodcuts, and for the display of the skill of the Formschneider, than the common printing ink.

Under these circumstances we are not surprised at a casual observer's considering that the source whence impressions differing so much in appearance were obtained, could not be the same. We think, however, that had Dr. Dibdin taken the trouble of devoting a few moments to the minute comparison of the impressions in the Spencer copy of the Veldener edition with those in the copies of any one of the other editions, he would at once have found, from the many corresponding breakages in the blocks, that the observation made by Heineken, "Les vignettes, qu' on y voit a la tête de chaque discours, sont les mêmes, que celles, qu' on voit dans les anciennes éditions,"† was perfectly correct; instead of observing, "but I have great doubts about the accuracy of this supposition, although the subjects seem to be in general pretty faithfully copied from those of the edition in question"‡.

Though somewhat out of place, we cannot abstain from here noticing, that, in the preceding quotation, the learned author (Heineken) uses the word "*anciennes*," when referring to the early editions of the *Speculum*, a term very inappropriate, unless he allowed them to have been issued forty or more years before those printed by Veldener.

It would appear that Veldener was as distinguished for the versatility of his talents in the different branches of his occupation, as he was remarkable for his fondness of migration. After learning his art, most probably at Cologne, where he may have printed, in 1473, the first edition of the *Philobiblon* by Richard de Bury, he proceeded to Louvain, there, in 1476, publishing his edition of the *Fasciculus Temporum*; thence he went to Utrecht, issuing, in 1480, another edition of the same

* We shall again have occasion to notice this circumstance more particularly, in respect to two editions of the *Ars Moriendi*, both from the same series of wood-blocks.

† *Idee Générale d'une Collection d'Estampes*, p. 457.

‡ *Bibliotheca Spenceriana* (Cassano Library), p. 186.

work, proceeding afterwards to Culembourg, where, probably, he did not remain many years, as no book with a date after 1484* occurs with his name attached to it.

In the colophon† to a volume issued, in 1476, from his press at Louvain, Veldener put forth, by way of advertisement, that he was not only the printer of the work, but that the type and every thing connected with it were the production of his own hand. The colophon thus commences:—"Salve, si te forsan, amice dilecte, novisse juvabit quis hujus voluminis impressorie artis magister atque productor fuerit: accipito huic artificei nomen esse magistro Veldener, cuique certa manu insculpendi, celandi, interloculandi, characterandi assit industria, adde et figurandi et effigiendi, et si quid in arte secreti est," &c.

The reputation of Veldener as a printer is well sustained by the manner in which his Louvain edition of the *Fasciculus Temporum* is printed. In that he has used a small type of good manufacture, a type of a very different character to that he used at Utrecht and Culembourg. Now, if he engraved and cast the type he used at Louvain, it is remarkable that he should afterwards have adopted or engraved type of altogether another school. The types of the *Fasciculus Temporum* of Utrecht, 1480, and the *Speculum* of Culembourg, 1483, are precisely the same as that used by John Brito‡, of Bruges, and by Machlinia, of London, as may be seen by reference to the fac-similes, Nos. 77, 78, and 79, in our work on "The Typography of the Fifteenth Century."

If, therefore, these types were engraved and cast by Veldener, the probability is, that he afterwards gave up his business as a printer, and devoted himself entirely to the making of type, or he may have fallen into difficulties, whereby he was unable to carry on his type foundry, and thus obliged to have recourse to the type of others.

From the circumstance of Veldener using the words "*figurandi et effigiendi*" in the above colophon, it is evident that he included in his occupation the business of the *Formschneider* and *Briefmaler*, whose services, at about that particular period, had been called into much request, owing to the rage then existing for pictorial publications. The books emanating from the press of Veldener, at the several

* Panzer, in quoting a work printed by Veldener in 1484, alludes to his using therein two plates previously used in the *Speculum*:—"Een Herbarius, van Kruydloock, 1484. Videntur typi Johannis Veldener Utrajecti vel Culemburgi. Præter figuras Plantarum adsunt xylographismi duo, quibus usus prætenditur Laur. Costerus in Spieghel onzer Behoudenis."—4to.

† This colophon occurs in the *Formula Epistolares*, printed by Veldener at Louvain, in 1476. We have not seen a copy of the work, and therefore quote the same on the authority of the Abbé Mercier de St. Leger, who communicated the extract to Heineken (p. 459), whence it has been noticed by Santander, Dibdin, Singer, and other eminent bibliographers.

A very similar colophon, by way of advertisement, was issued by Conrad de Westphalia, at Louvain, in 1476, of which particular mention is made in the *Bibliographical Decameron*, Vol. ii. pp. 143-4.

‡ In neither of these editions are there any wood-engravings.

§ It has been supposed that Brito was the coadjutor with Veldener at Utrecht.

places where he practised his art, are not very numerous; but several of them are adorned with wood engravings. In these works, we may, of course, presume that he availed himself of the opportunity of using his own productions. The "*Historia Crucis*," issued by him at Culembourg, in 1483, is illustrated with above thirty designs, of which the following is an example, and serves to shew how far the pompously advertising printer sustained his credit as a *Formschneider*; the design and execution of the cut being hardly creditable to the *Kartenmaler*. The fac-simile



is taken from one of several given in the *Bibliotheca Spenceriana*, (Vol. 3, pp. 348 &c.), where a very lengthened notice of the work will be found, together with some account of the Printer, accompanied with remarks conveying very nearly the same opinion as we have ventured to entertain respecting his artistic productions.

Our second fac-simile in Plate XLIII. is from a work printed in 1488, at Zwolle, by Peter van Os, it is intitled "*Der Bien Boeck*," being a translation in Flemish of the *Liber Apum*, a book of stories of a similar kind to the *Gesta Romanorum*. In that work we find Peter van Os using, by way of frontispiece, a portion* of two of the original blocks of one of the early editions of the *Biblia Pauperum*. In his edition of the *Ars Moriendi* of the same year, he has also employed one of the upper or lower square designs from the same work. These are the only two instances in which we have been enabled to trace the re-production of any of the original blocks of that work, a circumstance rather remarkable, as so many different editions were published.

* The one half is from page 29, and the other formed the centre design of page 28.

PLATES XLIV. AND XLV.

PLATE XLIV. JACOBUS DE THERAMO (DE ANCHARANO) CONSOLATIO PECCATORUM.
BELOICE. HARLEM. MCCCCLXXXIV.—Folio.

PLATE XLV. BARTHOLOMEUS VAN DE PROPRIETATEN DER DINGHEN.
HARLEM. JACOB BELLAERT. MCCCCLXXXV.—Folio.

THE first* of these works comprises 130 leaves, *a* to *r*, in eights, except *q*, having only six leaves. *a* 1 is blank, there being no regular title page. The text is all printed in the same style as shewn in our fac-simile of the commencement of the first page (*a* 2), and is illustrated with wood engravings, many of them repeated over and over again, numbering altogether seventy, of which our fac-similes are the sixteenth and the twenty-second.

The two wood engravings are evidently made up each of four separate blocks, and their frequent repetition in the work reminds us of the common practice of some of the early English Printers using indiscriminately the wood blocks that had been many years before employed by Caxton and Wynkyn de Worde.

The second work, extending over many hundred pages (from *a* to *EE* 7, in eights, contains eleven wood engravings, each occupying a page: the first, as a frontispiece, on the reverse of *a* 1, and the last more in the form of the device of the printer, with the arms of the city of Harlem in the centre. Our fac-simile is the fourth engraving on *m* 7 before the sixth book.

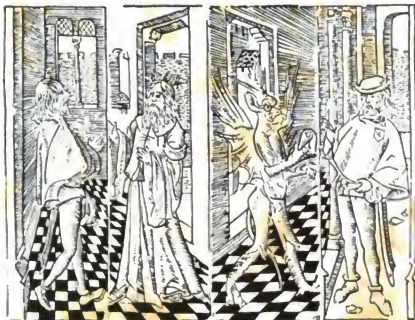
However much we may believe that the earliest known productions of typography originated in Holland, and however much we may be inclined to think that the city of HARLEM will eventually be allowed to bear the palm as to the *actual invention of the Art of Printing by moveable type*, yet we must bear in mind, that no work has hitherto been discovered as having been printed in that city, bearing a date *earlier* than 1483†, and also that, after the year 1485, until the middle of the sixteenth century, no printing establishment existed in that city.

In closing, therefore, this portion of our labours, with fac-similes from two of the very few existing works printed at *Harlem* during the period named, our object is here simply to draw the attention of our readers to the fact, that, though the wood engravings employed for the illustration of those two works are not so well executed, they yet exhibit, to a certain degree, (more particularly those in the first work), the same peculiar style and character as those used in the *Biblia Pauperum* and *Speculum Humanæ Salvationis*.

* Of this there is a copy in the British Museum. It is bound up with a copy of the *Bien Boeck*, and was obtained at the sale of the library of Dr. Kloss.

† The *Formule Novitiorum*, printed by *Joannes Andrea*, 1483.

Alle de gheue die dat tegenwoordige bouck lesen of hoeren le-
 len. sullen weten dat dese slus maner heerlick gheset is. in la-
 tyn in scoonder stilen by eenen geleerden experten clerck ende
 geseteliken rechten gheuoemt geset. Het wapen de thetamo archi-
 diaer auctianus ende canoninc aprentmentis. Ende al noemende der son-
 deren troch. ende is een proces oft rechtwoerdinge vā begun ten eynde
 mit alle syn lede daer toe dienende nūschē behal een diuel der hellen
 als procureur ende gemachticht vande gehele versamlinge ende collegie
 der hellen als episcoper ende eender wyde.



Colophon

Die bonco volghender tot baelen in bollant
 Anno M. CCCC. lxxvij. opten xv. dach in
 Februario p. h.



II

Hier beghinnen de titelen dz sijn de
namen der boeken daer men af spreke
sal en oec die capitelen der ewaerdighen
mans bariolome? engellman en
een gheoerdent boec der van sinte fran
ciscus oerde Ende heeft sic. boeke die
sprekende sijn vande eghenscapen der
dingen datg te segghen want recht in
wesen alder gheschapen dinghen so wel
sentlic als onthellic lichamelic en onthel
amelic niet wtghefondert

III

Hier enpdeit dat boeck welch ghe
hietem is barcholomeus vanden pro
pheten der dinghen inden iaer ons
heren M. CCCC. xlii. opte hepti
ghen kerlaent. Ende is gheprint en
de oeck mede valsepnt te haerlem in
hollant ter eren godes ende om tein
ghe der menschen van mi Meeter M.
EOPSENERT gheborz van ze
arje.

VITA CHRISTI.

THOECK VANDEN LEUEN ONS HEEREN IHESU CHRISTI.

PRINTED AT ANTWERP BY GERARD LEEU, 1487.

IN further illustration of the peculiar style of the wood-engravings used in books printed in Holland, we give the following fac-similes of three designs from an illustrated volume consisting of many hundred pages of text, printed in double columns, with type of the *same* fount as that used for the two preceding works issued at Harlem. Like the work of Bartholomæus, it has forty lines in a full page; and the only difference in the typography of the two works is, that, in the volume under consideration, the large initial letters are cut in wood, while in the other they are pencilled; the smaller initials in both volumes are put in by the rubricator.

The work comprises an extended history, in the Dutch or Flemish language, of the life of Christ, illustrated with above one hundred and thirty wood-engravings, a few of them having been repeated twice or thrice. The volume opens with a full-length figure of Our Saviour, having a scroll around the upper part inscribed "Ego ⁂ sum ⁂ ⁂ via ⁂ ⁂ veritas ⁂ ⁂ et ⁂ ⁂ vita." This forms the title on A i., headed "Thoeck vanden leuen ons herren ihesu christi," on the reverse of which commences the index of contents, enumerating eighty-nine chapters in the first part of the work, which then commences as A iii., with "Die titel vā desen boeke." The second part contains eighty-six chapters, the last ending on the left column of the reverse of oo iv., whereon is a woodcut of the monogram E I S, being prefatory to a poem of forty-six four-line stanzas, intitled

"Hier beghint een scoon carmen oft cantileen vanden altre soortsten name
Ihesus, Ihesus, Ihesus."

The following colophon* occurs on the recto of the last leaf, oo vi.:

"Tot loue gods est tot heyl en salicheyt alre kerstē menschen so is hier volrept dat
eertwaerdighe hoert vanden leuē. passie. verrisenisse en gloriose opuaert ons herren ihu xpi
twelck gheprint is in die zeer vmaerde coop stadt Cantwerpen bij miū Gheraert de leeu
woenende in die selue stadt in sinte Martus naest onser vrouwen pant Entiaert ons herren
mccccxxviii. den derdē dach in nouember.

His Ensigne."

Another edition appeared in the following year. It was printed at Antwerp,

* For the note of it we are indebted to the Rev. Dr. Bandinel. It is, he informs us, taken from a perfect copy of the work purchased for the Bodleian Library at the Heber sale in 1836, Mr. Heber having procured it at the sale of Mr. Hope's library in 1813. An imperfect copy was sold, in 1854, among the stock of books of the late Mr. Pickering. It wanted, among other deficiencies, the last leaf. From a note on the fly-leaf, it had belonged to Mr. Douce. It is now in the possession of Dr. Percy, an enthusiastic admirer of early wood-engravings.

and bears the name of CLAES LEEU in the colophon, instead of *Gerard Leeu*. In that edition the type and wood-blocks are the same as those used in the preceding work. It is also printed in double columns, a full column having forty lines. The initial letters are all inserted by the hand of the rubricator, whereas, in the earlier edition, they are printed in the text, either from wood-blocks or from metal casts.

The two editions, perhaps, vary in their contents. The present is not divided into parts or books, with a separate index of the chapters at the commencement of each. It comprises, in all, one hundred and seventy-three chapters, the enumeration thereof forming the head-line of the page to the right, commencing* abruptly on *a i.* with the introduction to the prologue,

“Dit is de tytēl en prologus vā desen boecke ghebeten dat boeck vā ihesus leuen.”

A colophon very similar to that in the edition by Gerard Leeu follows the poem, at the end of the work, thus closing the volume on the recto of pp. vi.:

“Tot loue gods en tot heyl en sa-

&c. &c. &c.

&c. &c. an

derwernen gheprent in die zee der
marcke coopstadt Cantwerpen by
mī Claes leeu int jaer ons herren
mccc lxxxviii. den twintichstē
dach in nouembri. dro gracias.”

After this occurs the device of the printer, a lion supporting two shields with devices.

It is generally supposed by Bibliographers, that, during the fifteenth century, the printers used type *peculiarly their own*; and, consequently, when a volume is found having no indication of the name of the printer or place where issued, printed with a type similar to one used in a volume to which the name of the printer or city was attached, the anonymous work is usually assigned to that printer or city. It is not our wish here to enter upon a typographical discussion upon that point. We merely mention the fact, in the present case, of two thick volumes having been printed with type from the same foundry, each having the names of *different printers* and *different cities*. To this it may be remarked,—Very true; but they are both printed in Holland. Granted: but that is no reason why other printers out of Holland might not have been supplied with similar type, though it is not very likely that they would make use of one so *peculiarly Dutch*, a form of type which has ever since been in use, and may be seen in some editions of the Holy Scriptures printed in England, in the Dutch language, during the last century.

* Such is the case with a copy before us, in the library of Mr. Fisher of Queen-square. A question arises, whether a few leaves of index, of contents, and a general title-page, ought not to precede the leaf.

In further illustration of the circumstance of different Printers using type of the same fount at different places, we need only refer our readers to plate xxxvii. in our fac-similes* of some of the numerous types in use during the fifteenth century. They will there see fac-similes shewing that Machlinia of *London* and Veldener of *Utrecht* used type of a similar character; the type of the former being of the same fount as that used by Brito of *Bruges*, which he claims the honour of having invented, in order that his book, when printed, might resemble the manuscript copy; in explanation of which he has appended the following by way of a colophon, thus translated:

“Behold what favor is due to the writing (printing).

Compare work with work (letter by letter), examine manuscript with manuscript (one copy with another),

Consider how clearly, how neatly, how handsomely,

John Brito, Citizen of Bruges, prints these works, discovering a wonderful Art, nobody having shewn him,

and the astonishing Instruments (the Type) also no less praiseworthy.”

In the above lines John Brito does not lay claim to the invention of printing, but simply states he discovered the art of forming the type and printing his book without instruction, and asserts that his printing bears the same character as the original manuscript†. It is, however, clear that he was his own type-founder; and with the above statement before us, we are surprised, that, in another work‡, we should have made an observation, when referring to the colophon, that we thought otherwise.

We cannot close these digressive remarks without stating that we believe the first type used by Caxton§ in England was manufactured in Holland. Certain it is that the paper used by Caxton, Machlinia, Wynkyn de Worde, and other of the earliest Printers in England, came from the Low Countries.

It is not at all improbable but that Printing was introduced into England through the means of Margaret, the daughter of Richard Duke of York. She was the third wife (1468) of Charles the Hardy, and sister of Edward the Fourth of England. It is well known that Caxton was in an official situation in the household of Duke Charles, at Bruges, where the Court was held in 1469, and where, it is supposed, he obtained a knowledge of the Art of Printing, printing there an edition of “*The Game of the Chesse*” previous to his coming to England, no copy of which is known to exist.

* See the work referred to, vol. i. p. 79, note.

† If, at this later period, Brito desired to make his printed book resemble the character of a manuscript, it is not unreasonable to suppose that Gutenberg did the same on printing his edition of the Bible.

‡ The Typography of the Fifteenth Century, p. 39.

§ For aught we know, Caxton may have procured all his type, cut or cast, from Bruges, Antwerp, Utrecht, or Cologne; at which latter places the migrating printer, Veldener, carried on his calling, using, at Utrecht, the Caxtonian type.

Though no work has as yet been discovered, which has been printed by Caxton in type of the *same* fount as that used by Brito at Bruges, those who are at all acquainted with the "Caxtonian types" must see that they are all of the same school, more particularly observable in the following works from his press: "*The Chronicles of England*," 1480; "*Gower de Confessione Amantis*," 1483; "*The Golden Legend*," 1483; "*The Book called Cathon*," 1483; and others.

We cannot conclude the mention of our First English Printer without referring to an almost fac-simile reprint of "*The Game of the Chesse*," just issued by Mr. Figgins, the type-founder, wherein he has employed a type cast in imitation of that used by Caxton in the edition of the book, as also fac-similes of the several wood-engravings illustrating it. Mr. Figgins has, for the purpose of more closely imitating the original, had paper expressly manufactured for it, bearing water-marks similar to those which occur in the copy at the British Museum, from which he has printed his edition*. As a passing observation, we notice that those water-marks are no guide whatever, as, in the works printed by Caxton, their variety is very great, including almost all the marks that are found in the paper of the Block-Books assigned to the Netherlands. There is no water-mark on the paper of any of the books printed by Caxton positively indicative of the book having issued from his press.



Reverting to the work we are describing, the *VITA CHRISTI*, we observe that some of the wood-engravings in the volume are superior to others. Many of them

* "The result of all this care and imitative skill is a handsome volume, in small folio, published at the price of two guineas. The purchasers will not only have the satisfaction of possessing a work which is curious in itself, and gives a very accurate idea of Caxton's books, such as they first issued from the press, but will have the pleasure of contributing to a praiseworthy and excellent charity. All who benefit by printing,—and, in

are not only well designed, but also well executed in the cutting, and are, for the most part, of a better quality than those in the works of Bartholomæus and Jacobus de Theramo. Our fac-simile (pl. XLV.) of the design representing the SEVEN AGES OF MAN, from the first work, is more coarsely executed than those in the work of Jacobus de Theramo, the latter being more in the style of those in the volume under notice.

The cut in the opposite page represents the Guard of Soldiers informing the High Priests of the Resurrection of Our Saviour. The design is interesting in respect to the costume of the soldiers, as are also the two in the following page. It is not within the means of our slight information respecting armour to argue on the various changes that took place in its design from period to period. We must leave those who are particularly interested in this subject to consult the learned works of Sir Samuel Rush Meyrick and others. We will only observe, that, as regards the designs here given, we think we have seen the head gear, or helmet, of the foremost of the soldiers in the rear, in illuminated manuscripts of the middle and latter part of the fourteenth century, and frequently in the designs of the *Apocalypse*, *Biblia Pauperum*, and *Speculum* Block-Books. We here look upon the changes in armour very much like those in *paper-marks*, and are not inclined to come to a positive conclusion upon the date of an object unless we find that it contains in it that which was not invented before a certain period; and then all that could, without other circumstantial evidence, be stated, is, that the object was not executed *before* a given period. Even then we must not altogether forget the proverb of the wise Solomon, "*There is nothing new under the sun.*" For instance, the peculiar form of the well-known regimental hat designed, in the nineteenth century, by the Illustrious Consort of our Queen, may very probably have been used at a very remote period. So likewise with costume in general. Look at the designs on the Tombs of the Ancient Pharaohs on the Sculptures from Nineveh, and other early monuments. They exhibit a richness and a variety in the habiliments of the human figure, as also in the domestic, military, and other appointments, which is not surpassed at the present time; many of the objects there depicted rivalling the wonderful inventions of modern times.

As in the present day we frequently find publishers of pictorial works using the same wood-blocks in their illustrations which have been employed on a previous occasion*, so we believe the custom was very prevalent in the productions of the fifteenth century. Wynkyn de Worde made use of the wood-cuts found in the

some way or other, who does not!—should bear in mind the band of skilful and useful men, who, in connexion with this Art of Arts, bestow an almost unparalleled amount of labour and ingenuity, but who cannot, any more than other men, secure themselves from the unavoidable chances and occasional calamities of life."

At enæum, July 21, 1855.

* In his unfinished work on the Origin of Printing, the late Mr. W. Young Ottley has used again all the wood-engravings executed for his "*History of Engraving*," published in 1816.

works printed by Caxton, repeating them frequently over and over again, sometimes most inapplicable for the illustration of the text. So did many other early printers. If the reader will examine the two fac-similes in plate XLIV., he will at once see, from the numerous breakages in the borders and elsewhere, that the blocks themselves must have been previously used. Such is the case with a great many of the designs in the book from which they are taken, as also with those in Bartholomæus "*De Proprietatibus Rerum*." Again, some of the engravings are by different hands, and many of the designs made up of different portions of other blocks. The following are referred to in the preceding page.



In the *VITA CHRISTI* some of the illustrations occupy the whole page, and many others are of the same size as the smaller one above. They are not all the work of one person, some few being engraved more delicately than others. Besides those referred to, there is a separate series, of above fifty designs, of the same size as the second cut above; and in order that no blank space should occur on the page, other blocks have been used of the size of the cut on the left side, though occasionally the larger design occupies the centre, the sides being filled up with an ornamental border. We have been rather diffuse in our description of this work, owing to our having discovered that it contains, among the other illustrations of its text, the *SERIES OF DESIGNS* mentioned by Heineken (p. 430) as forming the small Block-Book previously described by us. On examining the wood-engravings in the "*Vita Christi*," we find, with the exception of Nos. 29, 31, and 32, all the designs named; and, furthermore, many others, evidently forming a continuation of the same series.



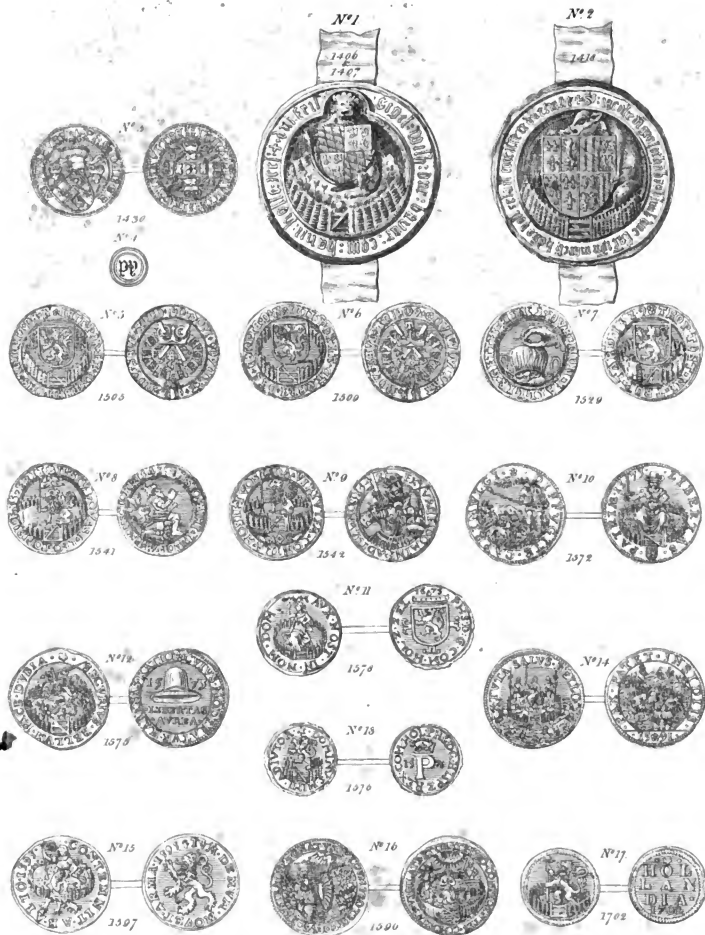


PLATE XLVI.

THE ANNUNCIATION.

HERE is the fac-simile of the early wood-engraving particularly referred to at page 33. It is above twenty-six years since this fac-simile was transferred to the lithographic stone, and consequently, the impressions that have been now taken off for our work do not present the same delicacy as those *four* previously named (see p. 33), which were taken off when first transferred.

We were wrong in having stated, in a note, p. 33, that the fac-simile was made *only fifteen* years since, it having been made in 1828, Mr. Douce's letter referring to matters of business at that time. Here is an instance of how easy it is to commit a mistake in respect to dates, when making a statement without referring to documents.

PLATE XLVIII. (XLVII. OMITTED.)

SEALS AND COINS OF HOLLAND.

THESE Seals and Coins are given from memoranda made above thirty years since. It was in consequence of finding, in the upper division of page iv. of the *Cantica Canticorum*, a garden represented as *enclosed with a fence* (presumed to be) *composed of willows*; and again so represented, in two instances, in the 10th and 44th designs of the *Speculum Humance Salvationis*, that we considered it to be an irrefragable proof of those works having been executed in Holland, that nation being generally designated by a "*Pucelle*," or virgin, who is represented as seated in a *garden fenced round with osiers† interlaced or wattled*. The Lion, the arms of Holland, is usually so inclosed‡, or within a paling.

* The "*Pucelle*" is sometimes represented as the Virgin Mary, sometimes as a Madonna and Child, and sometimes as a virgin only, attended occasionally by a unicorn or lion, as symbols of unconquerable strength and courage.

† The *salix*, willow or osier, is indigenous to Holland. It grows there in very great abundance, and is one of the necessary materials used in forming the grand and stupendous embankments of that country. The emblem, therefore, of a GARDEN, as representing so rich and fertile a country as Holland, preserved from the sea and the surrounding waters by the *aid of such materials*, is peculiarly happy and characteristic.

‡ The origin of the inclosure or park on the Dutch coin or medal is very remarkable. It is described by Cornille D'Alkemade as follows: "William, the sixth count of Holland, besieging Hayesteyn at the beginning of the summer in 1406, caused two forts to be built on the Lek, one above, and the other below the fortress. He blocked up the river on that side by a large bank or jetty of pales and stakes, and surrounded his camp with a very deep ditch, thus depriving the besiegers of all assistance or communication either by land or by water, thereby obliging them to surrender."

We think, however, that we have seen a very similar inclosure in engravings by German artists, but whether copies of those appertaining to Holland we know not.

With the view of illustrating the subject, we had, in 1827 (as seen by that date at lower left corner) this plate executed. It comprises, after No. 4, fac-simile engravings of medals or counters* issued in Holland, during the sixteenth century, in commemoration of historical events, whereon the national emblem or arms is represented as inclosed in a garden within a wattled fence. In order to shew that the wattled fence was used at a much earlier period, two engravings, Nos. 1 and 2, from ancient seals are added.

The first seal is that† appended to a Charter granted by William the sixth Duke of Bavaria (Count of Hainault, and twenty-seventh Count of Holland), dated June 1406, enabling the freemen (citizens) of *Harlem* to redeem each drove of cattle strayed into the forest for eight deniers. The Lion of Holland, in the garden, is supporting a shield bearing the arms of Bavaria and Hannau quartered.

The second seal‡ is from a charter of John Duke of Brabant and the Lady Jacobea, granted to the city of *Harlem*, on the 24th day of January 1418, regulating the appointment of the magistracy, etc., of that city. A hog, seated in the garden, is supporting a shield bearing the arms of France, Brabant, Limburg, Burgundy, and Hannau, quartered.

No. 3, is engraved from a counter struck by Philip Duke of Burgundy, in 1430, on his marriage with Ysabel, daughter of John King of Portugal. The P and Y in the circle beneath is the private seal of Philip, having these letters linked together as emblematical of his marriage. We shall have occasion again to refer to the seal when discussing the character of the water-marks which occur on the paper used in the Block-Books.

* The original counters are in my possession, having been collected for my Father by the late eminent numismatist, Mr. Matthew Young. S. Leigh S.

† An impression of this seal is also appended to a charter granted by the same Duke of Bavaria and Count of Holland, exempting the citizens of *Harlem* from the payment of certain market dues at Woudrichen and Huesden, dated May, 1407. See *Handteenten Privilegien, &c., van de Stad Haarlem*, p. 65, the plate at p. 69.

‡ From page 72, and plate at page 91, of the work previously quoted.



